

CONDUCTING FROM THE CONSOLE:
POTENTIAL EMPLOYMENT AND PROFESSIONAL PREPARATION
OF THE ORGANIST/DIRECTOR

By

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Abstract of Dissertation Presented to the Graduate
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For centuries churches have employed organist/
directors or organist/choirmasters to play for worship
services and be responsible for the direction of their
choirs. Organist/directors of note are mentioned in many
church music history texts. With three or four nominal
exceptions, scores of conducting textbooks, organ method
books, and books on accompanying essentially ignore the
need for organists to learn to conduct from the console.

The purpose of this study was to examine three
aspects of conducting from the console. Research was
first conducted to establish the organist's need for the
ability to conduct from the console by investigating the
extent to which selected churches were seeking to employ

organist/directors. According to a sample of churches advertising in The American Organist from 1978 through 1992, over 70% employed organist/directors.

With the establishment of the need for organists to acquire the ability to direct choirs and conduct from the organ console, it was important to know if and where this knowledge might be acquired. In order to determine whether colleges and universities offered coursework in conducting from the console, a national sample of organ and church music professors was questioned about curriculum. Choral conducting and voice or vocal pedagogy requirements for organ performance majors and church music/organ majors were examined. Only 2% of those surveyed offered a separate course in conducting from the console, while another 4% incorporated it in either organ class or sundry church music seminars.

The last purpose of the study was to discern what techniques and special skills are required to be a successful organist/director. Opinions, suggestions, and curricular recommendations were solicited from a national sample of practicing organist/directors. In addition, respondents gave specific instructions for playing and directing two pre-selected anthems.

In conjunction with the organist/director questionnaire, the study included suggestions for incorporating these proposals in the preparation of future organist/directors. The most often recommended suggestions for those who need to learn to conduct from the console were to arrange for an internship or apprenticeship with a skilled professional and to take every opportunity to observe authorities in this domain.

CHAPTER 1 INTRODUCTION

Statement of the Problem

A glance through the card catalog or computerized indices of most college or university music libraries reveals literally hundreds of textbooks and method books written for the choral conductor. The organ student likewise finds an abundance of texts related to the study of the organ. What materials are available to instruct the student who needs to concurrently combine the skills of the conductor and the organist?

Because the organist/director employs a combination of two disciplines, proficiency in both conducting and organ performance is essential for those who must conduct from the organ console. The acquisition of organ and choral conducting skills does not address the complexity of conducting and playing concurrently. The dual talents of conducting a choir while playing the organ require additional preparation. What training and instruction is provided for this specialized role? What curricula, resources and publications are available?

An extensive review of 34 books on conducting, 30 church music texts, 4 books on accompanying, and 10 organ

method books revealed little more than passing reference to the possibility of one person conducting a choir while playing the organ. Those few sources that acknowledged the existence of the organist/director will be quoted extensively in Chapters 1 and 2.

Few journals articles discussed conducting from the console. A search of the indices of three major journals in church and choral music, The American Organist (prior to January, 1979 titled Music, the AGO-RCCO Magazine), The Choral Journal, and The Journal of Church Music, revealed only five articles between 1975 and 1993 that dealt specifically with conducting from the console.

Perhaps the most frequent opportunity to examine the requirements of the organist/director is found in short-term workshops. In an effort to improve the musical and leadership skills of organists and choir directors, professional and denominational musical organizations regularly sponsor seminars and conferences ranging from the local through the national and international level. Graves (1992) led such a workshop for the San José, California, American Guild of Organists (AGO) Chapter in response to the "constant cry for help from organists put in the position of conducting from the console." She stated there were "basics for organists and basics for

directors," but "they become even more important when handling both jobs at the same time" (p. 70).

Need for the Study

The apparent scarcity of resources on conducting from the console indicates the need for a scholarly investigation of the topic. Does the dearth of written material dealing with conducting from the console indicate there are few combined organist/director positions, and thus no particular need for specific literature or training in this area? Is the often maintained presumption that churches "usually hire two persons for the jobs of organist and director" based on theory or reality? Is this premise an accurate reflection of church music customs? Preliminary research indicated there were many more organist/directors than the literature and college course offerings would lead one to believe.

Confirmation of the existence of a large number of organist/directors appeared as a by-product of an April 1988 study conducted by the Professional Concerns Committee of the San Francisco Chapter of the AGO. This study found that more than half of 150 questionnaire respondents held combined organist/director positions. A questionnaire was sent to all members of this chapter in which 182 members were listed as having church or

synagogue positions. The purpose of the study was not to examine the role of the organist/director, but to collect data to aid in the design of new employment guidelines for Bay Area church and temple musicians (Soderlund, 1989).

Additional evidence came from Ronald Arnatt, then head of the Church Music Department at Westminster Choir College in Princeton, New Jersey, and a past national president of AGO. Quoted in Westminster Notes, a triannual public affairs publication of the college, "65 percent of the church music students at Westminster intend to be both organists and choir directors" (Davidson, 1988, p. 1).

These two instances encouraged the present researcher to conduct an informal survey of church music position listings to ascertain the percentage of churches seeking to employ organist/directors. This investigation revealed the vast majority of the churches were advertising for organist/directors.

Purpose of the Study

The purpose of this study was to examine three aspects of conducting from the console. First, research was conducted to establish the organist's need for the ability to conduct from the console. Second, if there is a need for organists to know how to conduct from the organ

console, it is important to discover if and where this knowledge may be acquired.

Third, the objectives of the study were to discern what techniques and special skills are required to be a successful organist/director, to determine how to best incorporate the learning of those skills in the preparation of future organist/directors, and to ascertain the educational credentials of practicing organist/directors.

Research Questions

The following research questions have been formulated:

- I. What percentage of church organists are called upon to conduct from the console?
- II. Are the colleges and universities teaching their organ majors to conduct from the console?
 - Is there a separate course in conducting from the console? (If so, are there prerequisites?)
 - Is conducting from the console included within another conducting course, organ class, service playing course, or other church music course?
- III. What techniques do practicing organist/directors consider essential when conducting from the console?
 - How did they learn to conduct from the console?

- What recommendations do they deem important for persons learning to conduct from the console?

Definitions

Conducting refers to the act of leading or directing a group of singers or instrumentalists.

The conductor is the person who conducts, leads, or directs a choir or an orchestra.

Organist/director refers to the person who conducts a choir (and sometimes instrumentalists as well) while simultaneously accompanying on the organ. Sometimes the organist/ director is referred to as "organist/choirmaster" or "organist/choirmistress;" sometimes the terms "music director," "director of music," or "minister of music" are used.

Conducting from the console refers to the act of directing or conducting a group of musicians while simultaneously playing the accompaniment at the organ console or keyboard.

Delimitations and Assumptions

1. It was not within the scope of this study to examine in depth all of the musical instruction and curricular requirements of the organist/director. The multitude of courses in theory and analysis, history and literature, applied keyboard and vocal skills, as well as

generic conducting courses, are prerequisites to the actual conducting from the console training.

2. It was assumed that organ majors acquire ample organ skills.

3. Sensitivity, accuracy, and training as a good accompanist are naturally considered prerequisites of the organist, but this study does not include research in this area.

4. It is acknowledged that the population of organist/directors who received the questionnaire was comprised of individuals who belonged to the AGO. Although financial ability might influence a person's motivation to join a professional organization, churches often provide funding of dues for their organist.

5. The selection of NASM schools was a conscious decision to survey those schools or departments that were accredited by the primary collegiate music accrediting agency in the United States of America, the National Association of Schools of Music. There was no attempt to address the curricula of schools that were not members of NASM.

6. Although the churches listed in Tables 4.1 through 4.6 represent a wide range of denominations and religions, no particular attempt was made to generalize

the results of the study across denominations, religions, or regions of the country.

Organization of the Dissertation

The remainder of this dissertation is organized into four chapters. Chapter 2 is a review of literature related to conducting from the console. Chapter 3 presents the methodology of this study, including the questions, the description of population, sample, research design, and procedures.

The results of the study's surveys, questionnaires, and interviews are presented in Chapter 4. Chapter 5 contains a summary of the study, a discussion of the major findings, and recommendations for future research.

CHAPTER 2 REVIEW OF THE LITERATURE

Because of the poverty of actual resources related to conducting from the console, this review includes those facets of the art of conducting that are especially applicable to the training of organist/director. The chapter is divided into 11 sections. In a brief discussion of the relationship between director and accompanist, the first section deals with the benefits of serving as your own accompanist.

Sections 2 through 6 include an examination and review of church music texts, organ method books, related journals, books on accompanying, and conducting texts. Section 7 contains a report on the field of non-verbal communication, an area of special importance to the organist/director. The subjects of conductor assessment and preparation and vocal pedagogy and voice study are addressed in the subsequent sections. The chapter concludes with a brief look at seminars related to the issue of conducting from the console and an abbreviated history of the conductor.

Serving As Your Own Accompanist

Lovelace and Rice (1960) spoke of the qualities of a good accompanist and the potential for artistic conflicts between the director and the organist. Their discussion indirectly extolled some of the benefits derived from serving as your own accompanist or conducting from the console:

Blessed is the director who has an accompanist who can read his mind at rehearsal, give pitches quickly, locate the starting points, and firmly but unobtrusively undergird the choir. (p. 80)

When one person serves as both director and accompanist, there is no need to worry about quarrels over tempos, dynamics, phrasing, or other interpretations. This was also Haller's (1984) closing argument in a direct statement that favored hiring organist/directors: "Unnecessary collisions between director and organist are eliminated and a more unified music program is the inevitable result" [when one person is both organist and director] (p. 11).

Fowler (1992) addressed another aspect of serving as your own accompanist when she bemoaned the rarity of the classroom music teacher and choral director being "blessed with a talented, full-time accompanist" (p. 7). Her comments were part of a discussion of the "things that your music education professors never told you," and were

directed at novice music teachers. Fowler advised college students to learn how to play [piano] "better than is required to get your degree" (p. 8).

Church Music Texts

The vast majority of church music texts totally ignored the existence of the combined position of organist/director. (Blume, 1974; Boyd, 1936; Davison, 1960; Ellinwood, 1953; Halter & Schalk, 1978; Hatchett, 1989; Hooper, 1986; Hurte, 1984; Lawrence & Ferguson, 1981; Lovelace & Rice, 1960; Pass, 1989; Routley, 1964, 1967; Schuler, 1990; Sowerby, 1956; Stevenson, 1953; Stubbins, 1949; Weinmann, 1910/1979; Whittlesey, 1957; Wodel, 1919).

Although most church music texts contained no mention of conducting from the console, a few church music survey and history texts contained passing reference to "organist and choirmasters" of renown, with no suggestion that an organist/director was anything but the norm. Some of these citations were simply for identification purposes in biographical listings.

Dean (1988), Lahee (1917), and Stevenson (1966) mentioned various organist/directors of renown but did not address the issue of conducting from the console. Davison (1933), Halter (1955), Lutkin (1910), Rhys and Palmer

(1967), Swisher (1929), and Westermeyer (1988) included related discussions of varying scope.

In his footnotes Stevenson (1966) specified that Searle Wright, Edward Hodges, and Robert Crandell were organist/directors. Lahee (1917) mentioned numerous figures in history who were "organist and master of the choirs" or "organist and choirmaster" at various churches throughout the United States and Europe.

Throughout his discussion on music in the churches of the United States during the early part of this century, Dean (1988) named over 10 well-known composers who were also "organist and choirmaster" at several important churches. Dudley Buck, Peter Lutkin, Clarence Dickinson, Leo Sowerby, Healey Willan, Richard Dirksen, Gordon Young, T. Tertius Noble, David McK. Williams, and Archibald T. Davison were among those mentioned. However, in Dean's rather extensive treatment of "Church Music Education," conducting from the console was never mentioned.

Two of the organist/directors from the above listing included brief paragraphs in their respective church music texts which relate to organist/directors. In a discussion of the "disorganization" that abounded in the Protestant church music of his day, Davison (1933) left no doubt that he was an advocate of having one person perform the functions of both the organist and the conductor:

An example of the divided authority . . . is offered by those churches which employ one person to play the organ and another to conduct the choir. Absolute unity of aim and opinion in such a case is well-nigh impossible. Even with the best intentions no organist can exactly interpret the wishes of his leader; and if, as often happens, one or the other is deficient in taste, or the two are not on the best of personal or professional terms, their cooperation is not likely to be ideally productive. The double office of organist and choir-master is best administered when the responsibility belongs to a single person. (Davison, 1933, pp. 65-66)

Lutkin (1910) wrote that "the dual position [of organist/director] calls for a combination of qualities that is rare indeed," and he readily acknowledged that the position of organist was "usually combined with that of choirmaster." Lutkin believed that "native wit," "general musicianship," and the "ability to organize and control" (p. 176) a choir were often the only background many organist/directors had beyond general keyboard skills. Is that still true after more than 80 years?

Neither Lutkin nor Davison made suggestions as to how one learns to conduct from the console. In a chapter on "Special Problems and Techniques in Service Playing," Halter (1955) included the only textbook discussion found that addressed the "how-to" of conducting from the console:

Where the director of the choir is also the accompanist, it will be necessary for him to

learn how to signal with his left hand while playing. This is again a skill which needs considerable practice. It requires not only that the director be able to signal with his left hand and play at the same time, but it requires also the ability to rearrange the music so that it can be adequately presented when played by right hand and pedal alone. It should not be necessary to continue beating time once the rhythm has been established and the choir has begun singing. It will, of course, be necessary to signal throughout the composition for further attacks, releases, and dynamic or tempo variations. (Halter, 1955, p. 59)

In a brief section dealing with choir and organ placement, Swisher (1929) spoke against placing the organ in a "corner of a square church" where one must "see the organist-director pull every stop and nod the rhythm to his singers." He found "the whole performance somewhat painful to witness" (p. 79).

When discussing the difficulties involved in the search for a choir director, Swisher (1929) claimed "many skilled and gifted organists are poor directors" (p. 71). The context in which this statement was made indicated an assumption that the organist was also the director. Swisher believed the organist's difficulty "lies not in the area of musicianship" but in "handling people of all temperaments." (p. 71) He was not alone in his concern over issues of people skills and personality, for the ability to relate effectively to others is important to all who lead choirs (Hammar, 1984).

Rhys and Palmer (1967) also included comments on the personality of the organist/director as part of a transitional paragraph between two chapters of their text: "(1) The Organist"; "2) The Choir and Its Choirmaster".

The previous chapter dealt with the many varied tasks which an organist is called upon to perform. The job of choirmaster is in many ways completely different, but in most churches of this country it is undertaken by the same man. While the organist could be an introvert, the choirmaster's job demands a more extroverted type. Small wonder, then, that under the strain organist-cum-choirmasters sometimes develop remarkable and strange personalities! (Rhys and Palmer, 1967, p. 115)

There was no other mention of conducting from the console in the entire book.

Westermeyer (1988) devoted an entire text to a discussion of the calling and responsibilities of the church musician. He used the term "cantor" in an attempt to bring a broader understanding to the theological and historical aspects of the work and leadership of all those who work in church music. Not until the fifth chapter's section, "a week in the cantor's life," did Westermeyer, an ordained pastor, seminary professor, and an organist/director, tell us to "assume now that the cantor plays the organ, directs the choirs, and handles all the musical responsibilities of the church" (p. 56).

Although concerned with everything from the cantor's day-to-day schedule to the broader vision of his or her calling and encouragement to continuous study, Westermeyer's book was not concerned with how one goes about conducting, from the console or otherwise.

An unpublished manuscript that deals exclusively with the skills, techniques, and characteristics required by the church "organist and choirmaster" was presented to the researcher by the author of the manuscript, Dr. Leslie Spelman (1951). Although originally slated for publication, the initial company was taken over by another "who held the manuscript for many years, expecting to publish it--which they never did." Spelman eventually sent it to other publishers "but no one would print it. They all said it was very needed information, but there was little sale for such a book."

The thesis of Spelman's manuscript (1951) was that "unless architectural logistics make it impossible, the best results in church music are more often obtained by having one person" play the organ and direct the choir (VI, p. 1). Much of his manuscript includes discussion about the personal and spiritual requirements of the church musician, and like much of the writings of that era, there is no direct acknowledgement that the organist/director might not be a man.

Spelman includes a very thorough discussion about how to acquire the skills necessary to conduct from the console. After chapters on the choral, "organistic" and theoretical skills needed, he addresses the need to combine them.

A person may be a brilliant organist and a capable choral conductor and have the necessary spiritual and personal requirements, yet be quite helpless in the combined responsibility of playing and directing. There are two methods of preparation, both of which should be used; apprenticeship and the use of special exercises to build the necessary skills. (Spelman, 1951, VI, p. 9)

Organ Methods and Texts

None of 10 organ method books reviewed suggested that the organist might also be the choir director. (Andrews, 1973; Dickinson, 1922; Dupré, 1927; Enright, 1964; Gleason, 1979; Hilty, 1979; Johnson, 1964; Peeters, 1953, 1954; Ragatz, 1979; Videro, 1963). They were predominantly concerned with the development of technical skills, style, organ registration, and repertoire. Most contained exercises for pedals, manuals, and manuals with pedal.

At least two of the above authors were noted organist/directors (Schreiber, 1977; Spelman, 1951). Krapf's (1964) liturgically oriented organ discussion included a section on accompaniments. Krapf bemoaned the

treatment of anthem accompaniment as often "meaningless and redundant duplication of the choral score" (p. 19). He suggests that ideally, "the organ should be handled by the composer in the manner of a concertato, playing in the alternation with the choral parts" (20). This style could be a convenience for the organist/director, but there is no mention of that possibility in the entire book.

Organ, Choral, and Church Music Journals

Each of the five articles found in three major journals in the field of choral and church music, The American Organist, The Choral Journal, and The Journal of Church Music, included suggestions on how best to perform an accompaniment while conducting a choir. Haller (1984) wrote that the accompaniment must be "provided almost surreptitiously" (p. 10), while Schreiber (1977) related that Clarence Dickinson told his students to know the accompaniment so well they could play 'subconsciously' thus giving all conscious attention to directing the singers" (p. 17).

Schreiber's own analogy was for the organist/director to "develop a dual-track mind," that he equated with "patting the head and rubbing the stomach at the same time" (1977, p. 18). McKee (1975) advised that the "director-organist" must "get 'out of' the playing

[accompanying] enough to listen for what a choir is or is not doing" (p. 22).

Three of these articles included admonitions against using unnecessarily extravagant motions. "The least motion is the best plan" (p. 30) according to Suitor (1982). Haller (1984) warned against looking like "a windmill or a tottering giant ready to fall off the bench" (p. 11), while Schreiber (1977) noted "the contortionist could have a field day as an organist-director," and suggested "the extra arms of an octopus" would be an asset for an organist/director (p. 19).

Schreiber (1977) claimed "the vast majority of churches" believe there must be two different persons to play and direct. However, "if a person is competent, it is by far the best approach for the church" (p. 19) to charge one person with the task of playing and directing.

Originally presented as an American Guild of Organists (AGO) chapter workshop, Graves' article (1992) included basic principles, truisms, and guidelines for conducting from the console. Graves discussed choir/console placement, the rearrangement of accompaniments, the development of a specialized directing technique, and potential limitations.

An earlier article reported an interview with Enright, Gotsch, and Manz (1970), who were asked about their approaches to training church organists as well as the needs of those students who would become organist/directors. "Since many church organists will also have to function as director-accompanists, how can organ instruction prepare them in this area" (p. 17)? This was the last in a series of questions posed by the interviewer of these three midwestern university organ professors.

Gotsch (Enright, Gotsch, & Manz, 1970) readily admitted there was "nothing within [his] organ assignments that really prepares" the student for playing accompaniments, whether "well-written" or "unorganistic." He evaded the conducting issue, yet boldly conceded "a question like this can be embarrassing" (p. 17).

Manz described conducting from the console as "a field in itself," yet expressed dissatisfaction with his "solution" of avoidance in the organ lesson:

I do not use precious organ lesson time for this area, but rather leave it to the conducting classes to make students aware of the problem. I am not really happy with this solution, but I have been trying for a better one. (Enright, Gotsch, & Manz, 1970, p. 17)

Enright, author of an introductory organ method (1964), gave a compelling response to the issue of preparing the organist/director.

Organ instruction of itself cannot prepare the organist to serve as an organist-director except as it trains him to be the master of his instrument and to be a flexible accompanist. Additional instruction is sorely needed wherein a group situation is created and specific assignments made involving standard conducting indications given with hand or head as one plays an accompaniment. The group can function as a chorus while one individual functions as accompanist and conductor. Preparatory beats, cut-offs, etc., need to be practiced and various approaches attempted. (Enright, Gotsch, & Manz, 1970, p. 17)

Enright believed "most music schools, and indeed most practicing church musicians" would achieve a greater degree of excellence "with practice and supervision" (Enright, Gotsch, & Manz, 1970, p. 17).

Books on Accompanying

Two of the four books on accompanying dealt almost exclusively with piano accompaniment and various phases in the art of song. (Bos, 1949; Moore, 1944). The 18th century treatise of C.P.E. Bach (1753/1949) on the art of accompanying will be discussed below.

As part of his concluding remarks on choir accompaniment, Buck (1892/1971) expressed his opinion on the employment of organist/directors. In recommending the use of piano for rehearsals, Buck stated

it [the organ] immeasurably prevents the organist (supposing him to be the director of the choir, which he always should be) from accurately hearing the mistakes and faults of

the singers, especially if the choir is a large one. (p. 172)

As he suggested rehearsal without accompaniment, Buck (1872/1971) reaffirmed his assumption that the organist is also the director: "The young organist taking charge of a choir will likewise find the frequent rehearsal without accompaniment . . . to be of the greatest value" (pp. 172-173).

Buck (1892/1971) included a series of excellent exercises intended to aid in "the acquirement of such mechanical dexterity as is requisite to free a hand with which to make" changes in organ registration (p. 21). These exercises could also help the organist/director develop the skills necessary to free a hand for conducting purposes.

Conducting Texts

Those rare conducting texts in which the authors acknowledged the director might also be the accompanist frequently considered such a situation to be an unfortunate obstacle:

Conductors are often obliged to play their own accompaniments, dodging up and down; hovering between sitting and standing; filling in the piano part with one hand while conducting the vocal entries with the other. (Holst, 1973, p. 90)

An extensive discussion of conducting procedures and church music concepts and practices was included in

Hammar's (1984) text on Pragmatic Choral Procedures. His brief history of the conductor helped establish a precedent for the organist/director of today. Although Hammar did not discuss conducting from the console, per se, he did acknowledge the existence of the organist/director. He also discussed the definition and function of "the minister of music."

Traditionally, the person responsible for the choral efforts in a church is called the choir director, choirmaster (common in Europe), or the organist-director. With the emergence of larger-scale church choral activities requiring a full-time staff member, the term "minister of music" has come into wider use. (Hammar, pp. 301-302)

Most conducting texts deal predominantly with the rudiments of generic conducting: standard beat patterns, entrances, cutoffs, dynamics, and the basics of score study and interpretation (Bamberger, 1965; Green & Malko, 1975; Hjortsvang, 1941; Kaplan, 1985; Stanton, 1971; Wilson, 1950). Because a majority of these were concerned with introducing the beginner to the rudiments of conducting, it is logical that the issue of conducting from the console was not addressed. Krone (1945) mentioned the possibility of a director-accompanist situation in a discussion about piano placement in the music room. Since this text dealt primarily with school

music situations, none of his other remarks pertained to conducting from the keyboard.

Many conducting texts included discussion of rehearsal plans, score study, repertoire selection, and organizational procedures (Adler, 1985; Corp, 1987; Davison, 1940; Garretson, 1981; Gordon, 1977, 1989; Hunsberger & Ernst, 1983; Kohut & Grant, 1990; Labuta, 1982; Lamb, 1974; McElheran, 1966; Roe, 1970; Rudolf, 1950; Simons, 1983; Wilson, 1959). None of these books addressed conducting from the console.

However, several of the techniques and skills needed for conducting from the console are no different from those required for any conductor. The two most obvious similarities are in the areas of rehearsal planning and administration and effective communication with the choir. Hunsberger and Ernst (1983) listed several pages of rehearsal philosophy and procedure that could equally be adhered to by the director or the organist/director.

Many conducting texts were also concerned with choral tone, diction, and other aspects of vocal pedagogy (Boyd, 1977; Busch, 1984; Darrow, 1975; Decker & Herford, 1973; Decker & Kirk, 1988; Ehmann, 1968; Ehret, 1959; Finn, 1939; Neidig & Jennings, 1967; Wilson, 1959). None of these discussed conducting from the console, but the

importance of knowledge of the human voice to all who conduct choirs will be addressed later in this chapter.

Of the 34 conducting texts, 30 made no mention of organist/directors or conducting from the console. Green (1987) included an entire paragraph about the "church organist-conductor:"

Finally a word or two for the organist-conductor who directs the choir from his position at the organ. Here the development of the left-hand techniques becomes imperative. Since the ear hears quickest the highest pitches, the audience will not miss omitted notes so obviously if they are in the bass (left-hand) part at the organ. Practice performing the accompaniments using the necessary conducting gestures. If this is not done, the rhythm may be momentarily upset by the functioning of the conducting hand. Sometimes mirrors have to be rigged so that the chorus members can see the organist's hand signals. (Green, p. 200)

Several texts included suggestions for developing the use of the left hand which, although not specifically intended for the organist/director, certainly would benefit all who conduct from the console. (Adler, 1985; Busch, 1984, and Labuta, 1982). Labuta devoted an entire learning module to "develop the left hand into a functional, autonomous, and expressive conducting medium." The left hand "must become rhythmically independent for cueing, shaping phrases, giving crescendos, balancing parts, and the like" (p. 39).

In a rare discussion of conducting from the console, Halter (1955) included a musical selection in its original form followed by a rewritten example of how it would be played without the use of the left hand. Again in this instance, the ability to conduct with the left hand is important. Bauer's discussion of the philosophical and psychological foundations of the teaching of both choral conducting and organ did not mention the possibility that one person might conduct while playing the organ (1987).

Lawton (1960) discussed the skills and qualities needed by the choral conductor: keyboard and string facility, aural awareness, manual dexterity, theoretical solidity, good rehearsal technique, background in music history, a command of several languages, and "dramatic and emotional projection" (p. 6). The organist/director needs all these and more. Lawton's "dramatic and emotional" projection leads appropriately to the area of nonverbal communication.

Nonverbal Communication

Because of the fact that the organist/director's hands are not always available, the facets of nonverbal communication most important when conducting from the console are those related to facial expression and demeanor. According to Julian (1989), "how a conductor

moves, gestures, and uses the face and eyes communicates attitudes, status, and credibility before he or she has a chance to demonstrate musical expertise" (p. 50).

Max Rudolf (1950) makes the strongest case for being attentive to facial expression when he reminds conductors "the expression of your eyes and your general facial expression can tell...more about your intentions than fancy handwaving" (p. 67). It is reported that our facial muscles are capable of approximately 20,000 different expressions (Richmond, McCroskey, & Payne, 1987).

According to Mehrabian (1972), the facial channel is more effective in communicating attitudes than the verbal or vocal channel. He reported percentages of impact on a message are 7 percent verbal, 38 percent vocal, and 55 percent facial.

In a discussion of developing expressive conducting techniques, Gordon (1989) suggested the conductor experiment with mood changes by observing himself in the mirror while attempting these facial expressions: "smiling, frowning, squinting your eyes, wrinkling your forehead, glaring with your eyes, staring, pouting, showing your teeth, and wrinkling your nose" (pp. 94-95).

Gordon (1989) was enthusiastic about the implications of kinesics, the science of nonverbal communication, for the conducting profession. "Creating mood for the music

at hand through countenance, encouraging singers at points of entry with the eyes, and prolonging alertness and vitality through personal demeanor" are among those occasions where appropriate facial expression is warranted (p. 92).

Patterson (1985) constructed a Gesture Analysis Chart to examine conducting gestures of high school choral directors along with Frequency and Commonality of Usage Charts to aid in compiling the data. The head/face category was significant for every technical quality in his study. However, according to Patterson, the conducting texts did not appear "to reflect the importance of head/face gestures to achieve technical qualities" (p. 168).

Two of Patterson's conclusions are especially relevant to the art of conducting from the console. Patterson (1985) found "conductors commonly raise their eyebrows to communicate varied intentions" to their choirs (p. 169). The gesture "raised eyebrows" was found "to be significant for the head/face category in every technical quality, performance style, and expressive event" (p. 170).

In addition Patterson (1985) discovered "choral conductors constantly mouth the words of the text"

(p. 170). Often a point of contention among choral directors, "continuous mouthing of the words" occurred in 21 of 22 selections in which every conductor in the sample "continuously mouthed the words of the text throughout the entire selection. The conductors' intentions in using this gesture were not clear" (p. 170). Patterson recommended further study "to identify the importance and use of mouthing the words of the text" (p. 174).

Hammar (1984) included this description of "Mona Mouther" in a list of dangerous mannerism pitfalls for directors:

Mona Mouther, tries to solve this and other diction problems by consistently mouthing the words. She has rendered her hands virtually useless, since her choir always watches her lips. (p. 164)

When the organist/director's hands are busy with the accompaniment, is it necessary to "nonverbally" mouth the words in order to lead the choir? There is considerable disagreement on this issue.

In a study of the psychomotor problems of beginning conductors, Philipps (1989) also addressed the importance of the eyebrows to the conductor's facial expressions. "Students need to practice doing sit-ups with their eyes, in order to facilitate expressive facial cues" (p. 23).

Others who have explored the conductor and nonverbal communication include Berz (1987), who developed an

observational instrument designed to classify specific nonverbal conducting techniques, and Ekman & Friesen (1969), who studied the categories and origins of nonverbal communication. Byo (1989) stated that the "intensity" of nonverbal gestures was extremely important in conveying the conductor's intentions, and Grechesky (1985) urged teachers of conducting to include expressive and effective nonverbal communication skills as an integral part of their curriculum. He suggested a team teaching approach to incorporate "skills from other disciplines such as mime, acting, and dance" (p. 155).

Another study used Laban's theory to explore the aspects of movement "that can increase the conductor's knowledge and awareness of the body's expressive potential" (Bartee, 1978, p. 200). Bartee concluded the conductor "can improve his ability to use expressive gesture by studying movement as it is practiced in the movement arts" (p. 200).

Ehmann (1968) envisioned the conductor as "symbolic dancer" who is kept "on the brink of dancing" as he conducts (p. 167). Dickson (1992) maintained "any number of motions can be used to encourage good vocal technique" (p. 19). He advocated the benefits of kinesthetics in the training of conductors. Much of this methodology could

easily be adapted by the organist/director for use in the choral rehearsal.

Conductor Assessment

If "the art of conducting [from the podium] remains the most obstinately indefinable of musical activities" (Jacobson, 1979), then conducting from the console must surely be a step beyond indefinable. However, there have been many attempts to evaluate the quality and effectiveness of conductors in general. Can these same methods be adapted to the organist/director?

Madsen and Yarbrough (1985) developed specific evaluation and observational charts for use by examiners or by the student of conducting. In an earlier study designed to investigate the effects of magnitude of conductor behavior on performer attentiveness and attitude, Yarbrough (1973) developed the "Music Conductor Observation Form". Four of the eight categories included address nonverbal communication.

Grant (1988) provided reasons why evaluating a conductor is a "complex art that may defy the logic of an efficiency expert" (p. 38). She discussed the difficult road to success for conductors in America.

Koozer (1988) compared evaluative criteria for the choral music student teacher, and Lewis (1977) developed yet another system for observing and analyzing conducting

gestures of choral conductors. Based on the results of his study, Lewis recommended further expansion of his coding categories to include facial, eye, and head cues, and that more time be spent observing and coding the conducting gestures of well-known conductors.

Researchers have examined the pedagogical expertise of music teachers, not specifically conductors, through an observation task developed for that study (Standley & Madsen, 1991). "The identification of masterful teachers in music can further research efforts by providing a source for the study of effective routines, teaching patterns, and classroom management techniques" (p. 10). According to these researchers, parallels can effectively be drawn between classroom and rehearsal routines, patterns and management techniques (Standley & Madsen, 1991).

Osman (1990) also created an instrument of conductor assessment that she recommended for use in developing undergraduate conducting curriculum. It was fashioned to evaluate the conductor's communication skills in the choral rehearsal. McMinn (1987) conducted research on effective and interesting communication in rehearsal.

Although no studies on organist/conductor assessment were found, most of those above could be adapted for use

in the evaluation of console conductors. The preparation of successful conductors, as well as teachers in all disciplines, continues to be plagued by the gap that exists between theory and practice (Price, 1985).

The use of videotape as a source of vicarious learning for prospective teachers or conductors is one means of facilitating the merger of theory and practice. Fleming (1977), Jordan (1980), and Keller (1979) investigated the efficacy of using videotape feedback in teaching conducting, while Yarbrough (1987) emphasized the relationship of behavioral self-assessment through videotape feedback to success of the beginning conductor.

While emphasizing behavior modification through modeling, Gonzo and Forsythe (1976) developed videotapes that demonstrated rehearsal techniques and principles. In a posttest control group design, students in the experimental groups (using the video material) showed significantly more correct responses on the tests and reported a higher level of interest in the course.

The use of the videotape recorder as a practical educational tool has made possible the systematic observation and analysis of many aspects of conducting. It is equally beneficial in learning to conduct from the console. Schwaegler (1985) developed a computer-based,

music conducting trainer (MCT) for use in his study with varying information feedback.

Vocal Pedagogy

Many treatises on effective choral conducting stress the importance of knowledge of vocal technique and vocal pedagogy (Brewer, 1991; Corbin, 1982; Corp, 1987; Howerton, 1957; Jordan, 1987; Lee, 1977; McChesney, 1968; Williamson, 1974). Choral tone quality and student understanding of the singing process are two important facets of vocal pedagogy in the choral rehearsal (Corbin, 1982).

Lee urged the choral conductor to become more familiar with the voice, while Brewer (1991) and Williamson (1974) discussed the choral conductor's responsibility for developing his singers voices. Jordan suggested an efficient method for teaching choral intonation (1987).

Choral intonation remains a concern of many conductors and researchers. Powell (1991) suggested how choir directors can help their groups stay in tune, and Marvin (1991) recommended that conductors "wean singers" from the piano to help promote singing in tune (p. 31). "Fatigue, breathing, and tessitura" are only some of the

reasons choirs have problems with intonation (Doshcher, 1991, p. 25).

Some older sources provide information that is still applicable today. Although he expressed concern over the lack of vocal training of "choirmasters" in general, Lutkin believed an organist (who is also choirmaster) to be even less capable of working with voices:

It is in the matter of voice-training where nine-tenths of our choirmasters are deficient, and where one person is both choirmaster and organist the situation is not at all improved, for the latter is usually three-fourths organist and one-fourth choirmaster. In other words, the individual concerned is nearly always attracted to the work through the fascinations of the organ. That instrument he studies with a certain degree of thoroughness, and when he finds it necessary to include choir-training in his activities, instead of properly preparing himself for that he trusts to his native wit and general musicianship. The matter of discipline cuts such a figure in the situation, that given a fair organist and the ability to organize and control a choir, the question of proficiency as a voice trainer is not much in the foreground. (Lutkin, 1910, p. 176)

Lutkin (1910) was concerned that "nine-tenths of our choirmasters are deficient...in the matter of voice-training, and where one person is both choirmaster and organist the situation is not at all improved." That is because the organist/director "is usually three-fourths organist and one-fourth choirmaster" (p. 176).

Although Elkin's (1950) discussion of the organist's career abruptly includes the responsibilities of the choral conductor, he does emphasize the importance of vocal training for the organist/director.

It is a curious fact that although the major part of the work in any church is concerned with voices and their training, organists who really get down to the study of singing are comparatively few, when compared to the vast majority who spare no pains to know everything that can be found out about the insides of organs. While it is undeniable that an organist will probably be a better player and accompanist through such knowledge, it is equally true that he is very sadly handicapped if he cannot teach his singers how to deal with high notes or to make the most effective use of limited vocal resources. (Elkin, 1950, p. 120)

The issue of competency in vocal pedagogy was also a concern of Whittlesey (1957). "The church should see to it that the one engaged to lead a choral program has been schooled in training voices" (p. 15). And that person could be the organist. Whittlesey's "comprehensive program" does not mention that possibility.

Perhaps the strongest affirmation of the importance of vocal pedagogy to the choral conductor was included in Hefferman's (1982) text on choral artistry:

Choral conductors need all possible study in voice with an emphasis on basic vocal technique. They need experience singing in good choirs where they can observe knowledgeable conductors working with vocal problems. High quality vocal and choral experience may well be the most important

aspect of a choral conductor's training.
(p.11)

Although he bemoaned the organist/director's lack of knowledge of the human voice, Hefferman (1982) was one of few writers who acknowledged the existence of the dual role.

True, choral conducting posts are often held by organists, pianists, or instrumentalists. In such situations, the conductor is entirely dependent upon the presence of knowledgeable singers in the choir if any kind of acceptable choral sound is to come forth. (p. 10)

That same concern is warranted for any conductor lacking training in vocal pedagogy. The text contained no other comments relating specifically to the organist/director.

It is beyond the scope of this study to delve deeply into the importance of voice training to either the director or the organist/director. Suffice it to say if the organist is also the choir director, vocal training of some kind is essential.

Workshops and Seminars

Perhaps the most timely and readily accessible information on conducting from the console comes in the form of seminars sponsored by the American Guild of Organists (AGO) and other professional and denominational organizations. One such presentation took place at the

Fourth National Conference on Organ Pedagogy at the University of Houston in 1988:

With a student and selected anthems Marilyn Keiser demonstrated the teaching of conducting from the console. She encouraged the use of video cameras and mirrors for teaching and practicing the necessary techniques of using hands, head and shoulders. Beginning with 'what can I do to make the choir secure,' Keiser worked on eye contact, clear gestures and the ability to divide playing and conducting with each hand. With the audience functioning as a choir for the student, Keiser created a useful laboratory experience. (Wissler, 1988, p. 9)

In order to answer the question, "how does one teach a student to conduct from the console?" the seminar included Keiser's recommendations of techniques important to conducting from the console. The 1992 National Convention of the AGO in Atlanta offered another seminar on conducting from the console, once again taught by Marilyn Keiser of Indiana University. With the class serving as choir, "volunteer" organist/directors from the group served as guinea pigs while Keiser made suggestions of clearer direction for the cuing of entrances, releases, and trouble spots. She insisted on the need for a regular beat or continuing pulse with any combination of head, hand, or torso, and stressed the importance of facial expression and eye contact: "It's all in the eyebrows," she claimed.

Graves (1992) led a workshop for the San José, California, AGO Chapter in response to the "constant cry for help from organists put in the position of conducting from the console." She stated there were "basics for organists and basics for directors," but "they become even more important when handling both jobs at the same time" (p. 70).

The presence of these seminars at both the national and local level demonstrates an apparent need for pertinent information on conducting from the console.

History of the Conductor

In order to develop an understanding of the church's custom of employing organist/directors, it is important to note that until the middle of the 19th century, the conductor as prominent central figure at the podium did not exist. In Elias Salomon's 13th century Tracatis de Musica (cited in Schonberg, 1967) the conductor was described as "one of the singers" who "has to know everything about the music to be sung. He beats time with his hand on the book and gives the cues and rests to the singers" (p. 25). Whether or not "the beat should be kept visually or aurally became a practical matter connected with performing environment and ensemble size" (Randel, 1986).

In the 18th century the "composer and musical director in charge of a performance in which an orchestra took part generally sat at a keyboard instrument" and "generally watched over the whole performance, especially the vocal parts" (Carse, 1948; p. 292). Carl Philipp Emanuel Bach (1753/1949) described how "the keyboardist signals with his head or body in good time so that all will enter together" (p. 424).

C.P.E. Bach (1753/1949) claimed "the tone of the keyboard . . . can be heard clearly by all" when it "stands in the center of the ensemble." He also believed "if the first violinist stands near the keyboard, as he should, disorder cannot easily spread." The keyboardist was the one to keep the other musicians from "hastening or dragging," and "those performers located in front of or beside the keyboard" would "find in the simultaneous motion of both hands an inescapable, visual portrayal of the beat" (p. 35).

In addition to the previously mentioned signals from the keyboard, C.P.E. Bach (1753/1949) described how "the leader of the violins collaborated by leading, guiding and superintending the performance of the instrumentalists" (p. 292). This established a form of divided control between the "conductor" and the "leader." In France the

control was shared between the violinist-leader and a "time-beater," or as satirically called by Rousseau, "woodcutter." These "repeated blows on the desk with a large and heavy cudgel of wood" (cited by Carse, p. 310), primarily served to keep the assorted stage groups from missing their entrances and other cues.

Carse (1948) provided numerous examples of the musical bewilderment which occurred as a result of this divided control with "too many cooks spoiling the broth" (p. 330). This included a plea to abolish the "absurdity" of what was a "tripartite conductorship" at the Sacred Harmonic Society's concerts that were "led" by an organist, a baton-conductor, and a leader (violinist), who were "evidently each competing for the mastery" (p. 331). Despite obvious disadvantages, the varying practices of divided authority continued in some form until the middle of the 19th century.

The strict tempo of much music of the 17th and 18th century required much less "conducting" than that of the romantic era in the 19th century. Since the early concern with keeping a steady beat, whether it be with foot, hand, head, finger, roll of parchment, stick, baton, or bow, differences of opinion have existed as to the most effective manner and method of conducting. As the

independent conductor role became the custom, objections continued, nonetheless.

Carse (1948) cited a Neue Zeitschrift für Musik (1836, No. 13, p. 130) opinion that "the less an orchestra was conducted, the better it would play" (p. 304).

Hauptmann, a member of Spohr's orchestra, in his 1871 letters to Franz Hauser, Briefe, I, p. 196, (cited in Carse, 1948) wrote

The cursed little white stick always did annoy me, and when I see it domineering over the whole orchestra, music departs from me; it is as if the whole opera exists merely for the sake of beating time to it . . . I can't tell you how disagreeable and disappointing this . . . is to me. (p. 304)

In an 1829 edition of Gretry's Essais a "time-beater" was described as "only too often a charlatan who fatigues himself and tires the spectator's eye" (Cited in Carse, 1948, p. 310). In direct contrast was a commentary in the Harmonicon of June, 1825 (cited in Carse, 1948) which compared the orchestra (at the Paris Opéra) to a musical army: "We only wish to observe, that a general should direct his army, and rarely fight himself" (p. 312). This Paris correspondent obviously believed the violinist should concentrate on his own playing and not be required to worry about the entire orchestra.

Some feel that way about the organist/director. Although not related to a church situation, the most direct parallel to the organist/director of today appeared in the March 10, 1837 issue of Musical World (cited by Carse, 1948):

We have one other suggestion to make, and it is founded on a generally received maxim in musical matters, and universally adopted by Sir George Smart and other great concert directors, that no conductor can at the same time conduct an orchestra, direct a chorus, and play the organ. It is not so at the Vocal Society, nor is it so at the great Metropolitan Choral Societies. If Mr. Knyvett is to pedal his instrument continuously, which he ought to do, his sole attention must be taken with his execution. No man on earth can do that well and attend to other things also. (p. 327)

As requirements for the new "baton" conductor evolved, the "creation of another type of musician" occurred "whose essential gifts were not only musical, but who required also such qualities as leadership, assertiveness, authority, organizing ability and personality, in addition to . . . artistic gifts" (Carse, 1948, p. 291). These are also critical attributes of the professional organist/director of today.

CHAPTER 3 METHODOLOGY

The organist/director represents a combination of choral conductor and organ (keyboard) performer. This study was undertaken partly because the literature in these two separate fields has largely neglected to address the issue of conducting from the console. In addition, a preliminary study of church musicians attending a national convocation indicated much concern for improvement in the learning experiences of organist/directors.

Like much of descriptive research in music education, this study was conducted: "(1) to obtain data on current conditions or procedures; (2) to establish relationships among factors or conditions; and (3) to determine needs, trends, or changes" (Phelps, 1986, p.184).

Research Questions

The following research questions were formulated:

- I. What percentage of church organists are called upon to conduct from the console?
- II. Are colleges and universities teaching organ majors to conduct from the console?
 - Is there a separate course in conducting from the console? (If so, what are the prerequisites?)

- Is conducting from the console included within another conducting course, organ class, service playing course, or other church music course?
 - Is voice study or vocal pedagogy required?
- III. What techniques do practicing organist/directors consider essential when conducting from the console?
- How did they learn to conduct from the console?
 - What recommendations do they make for those learning to conduct from the console?

Design and Procedure

Question I

To answer the question regarding the need for organists to conduct from the console, a study was undertaken to determine if churches are seeking to hire combination organist/directors or separate organists and choir directors. The data for this portion of the study came from The American Organist between the years 1978 and 1992.

"The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. Founded in 1896 in New York City, the AGO now serves 21,000 members in 365 chapters throughout the United States and Europe" (AGO, 1992).

For purposes of this study it is important to know that the AGO is not made up exclusively of organists. The

organization is "open to all and includes working professionals - organists, choir directors, teachers, organ builders, technicians, and suppliers to the field - as well as students, clergy, amateur musicians and dedicated supporters" (AGO, 1992).

According to the information provided on the AGO membership application, The American Organist, the official monthly publication of the AGO and the Royal Canadian College of Organists (RCCO), "is the most widely read journal devoted to organ and choral music in the world" (AGO, 1992). The American Organist (called Music the AGO/RCCO Magazine until 1979) includes a monthly listing of "Positions Available" that is provided at no cost to churches since April, 1979; prior to that date, a small charge was collected. These advertisements are primarily for organ and church music-related positions throughout the United States and Canada.

The researcher selected all churches that advertised in The American Organist every third month from January 1978 through July 1992. Every fourth issue--January, April, July, and October--was examined to discover whether the churches were searching for an organist, a choir director, or a combination organist/director. The sample

included 864 churches which advertised in 59 issues of the journal.

Question II

To answer the question, "Are colleges and universities teaching their organ/sacred music majors to conduct from the console?," a questionnaire was prepared and sent to a national sample of the baccalaureate and graduate degree-granting member institutions of the National Association of Schools of Music (NASM) that offer degrees in either organ performance or sacred music/organ.

NASM was founded in 1924 to help determine a uniform manner in which to set minimum standards and credentials among institutions of higher education, and "to provide a national forum for the discussion of issues related to these purposes." Membership is open to those institutions that meet the qualifications. As of January, 1992 there were 514 Baccalaureate or Graduate Degree-Granting member institutions (NASM, 1992).

Prior to this portion of the study, the researcher attempted unsuccessfully to obtain answers to these basic curricular questions by purchasing computerized data from the national accrediting agency, NASM. Not only was their computer unable to provide that information, but NASM had no available listing of schools by category of

degrees offered. In addition, it could not provide the names of organ, conducting, or church music professors.

Although NASM would sell a set of labels for member schools, it was assumed that better response would be received from a questionnaire addressed to specific instructors than from one with a general heading such as "Organ Department" or "School of Music." The College Music Society (CMS), unlike NASM, had the ability to access the names and addresses of faculty according to interest and area of specialization.

The College Music Society (CMS), an organization representing music teachers in higher learning in the United States, provided address labels for all members listed in their directory for organ and church music. There was a total of 1433 names when the merge/purge option was selected. This meant that some of those teaching organ were also teaching church music and vice versa, and the use of the merge/purge option avoided duplication of names. The 1990-1992 edition of the CMS Directory (which was to be replaced in the fall of 1992) included 29,663 music faculty in some 1745 institutions. Since the CMS Directory did not list NASM affiliation, it was necessary to refer to the NASM Directory when a school was selected to receive the questionnaire. The

questionnaire was then sent to the selected sample of the NASM schools that listed any bachelor or graduate degree that potentially could have included a major in organ or sacred music.

The information in the NASM directory provided somewhat inconclusive help in determining which schools offered degrees in organ performance or sacred music. Some listed a Bachelor of Music in Performance but did not specify instrument. Some listed simply a Bachelor of Arts in Music with no specification whatsoever. These schools were also included in the sample, in case they offered organ performance or sacred music as a major.

In order to secure a nationally based sample, every ninth name on the CMS zip-code ordered list was selected and checked against the NASM directory. If the school was not listed, and thus not accredited by NASM, the tenth name was then checked, then the eighth name, the eleventh name, and so forth. When a NASM school was found, the NASM directory was checked for degree listings, as described earlier.

In order to assure impartiality, the selection procedure was conducted by four of the researcher's associates. On June 11, 1992, the questionnaire was sent to 143 colleges and universities. Although this questionnaire was primarily concerned with curricular

issues, due to prevailing national concern for the "vanishing organist" (Brown, 1992; Earnest, 1991), the professors were also asked to list the number of organ performance and sacred music/organ majors as of January 1992. (See Appendix B.)

Question III

To obtain information on the educational background of practicing organist/directors, gather recommendations for learning to conduct from the console, and determine what practitioners consider important to console conducting, the following populations were surveyed:

Group A. A sample of practicing organist/directors was selected from every region of the American Guild of Organists (AGO). The AGO is divided into nine regions: I. New England; II. New York-New Jersey; III. Mid-Atlantic; IV. Southeast; V. Great Lakes; VI. North Central; VII. Southwest; VIII. Pacific Northwest; and IX. Far West. Regional Resource Contacts for Education and Regional Councillors were asked to provide the names of at least 35 organist/directors from their respective regions.

The following persons provided listings:

Region I - Eileen Hunt, Norwalk, CT

Region II - Mary Ann Dodd, Hamilton, NY

Cynthia Holden, Sayville, NY

- Region III - Susan Dickerson, State College, PA
Carol F. Martin, Alexandria, VA
Elizabeth F. Lauber, Wilmington, DE
- Region IV - Willis Bodine, Gainesville, FL
Richard Peek, Charlotte, NC
- Region V - Steven Egler, Midland, MI
Barbara MacGregor, Akron, OH
- Region VI - John Allen Ditto, Kansas City, MO
- Region VII - Ellen M. Hart, Dallas, TX
Dale C. Peters, Denton, TX
- Region VIII- Barbara Gulick, Billings, MT
Lee Garrett, Portland, OR
- Region IX - Richard Unfreid, La Mirada, CA

Questionnaires were sent to a randomly selected sample of 20 persons from each of the nine regions. To assure impartiality, the 180 names were randomly selected by the researcher's two secretaries. These questionnaires were mailed on June 11, 1992.

Group B. Fifteen experienced organist/directors were interviewed in person, by telephone, or both. These respondents were asked to make suggestions about 2 specific pre-selected anthems as well as further recommendations for conducting from the organ.

The sample was chosen from the original regional lists of organist/directors. Additionally, only those

who held one or more graduate degrees in music were eligible for selection. The sample of 15 experts was selected from this population. Three of those initially chosen were unable or unwilling to complete the task; they were replaced with 3 others from the designated population.

These organist/directors were asked for suggestions and recommendations for conducting and playing the two pre-selected anthems: "Ave Verum" of Wolfgang Amadeus Mozart and "Epiphany Alleluias" by John Weaver. Copies of the two anthems were sent to the 15 selected musicians. They were asked to mark and describe their recommendations for the cuing of choral entrances, releases, and dynamics, for the disposition of the accompaniment between hands and feet, and for any other performance suggestions based on their personal experiences in conducting from the console.

In addition to this technical information, the organist/directors were asked for suggestions for the teaching of conducting from the console.

CHAPTER 4 DATA AND DISCUSSION

The primary questions of the study were: Are churches seeking to employ organist/directors, thus determining whether organists need to learn to conduct from the console? Are colleges and universities teaching conducting from the console? What suggestions do practicing organist/directors have for those who want or need to learn to conduct from the console?

Prevalence of Organist/Director Positions

Results of the first research question showed the churches that advertised in The American Organist were overwhelmingly seeking someone who can conduct from the organ console:

Those seeking Organist/Directors - 70.4%

Those seeking Directors of Music - 15.4%

Those seeking Organists - 14.2%

This represents a total of 864 church advertisements over a period of 15 years, from January 1978 through July 1992. Of those 864 churches, 608 were seeking to employ organist/directors. Figure 4-1 is an exploded pie graph showing the same data.

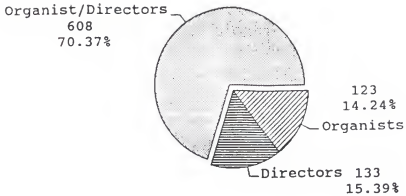


Figure 4-1. Total Churches Seeking Musicians. 1978-1992

The complete itemization of the advertising churches on a year by year basis is provided in Table 4-1. This same table shows the total number of churches advertising

Table 4-1. Church Music Positions: Churches Seeking Organist/Directors, Directors, and Organists

Year	Org/Dir		Director		Organist		Total
	No.	%	No.	%	No.	%	
1992	52	- 79	3	- 5	11	- 17	66
1991	52	- 69	9	- 12	14	- 19	75
1990	51	- 65	14	- 18	13	- 17	78
1989	62	- 65	19	- 20	15	- 16	96
1988	59	- 76	10	- 13	9	- 12	78
1987	61	- 64	18	- 19	17	- 18	96
1986	65	- 75	14	- 16	8	- 9	87
1985	42	- 65	8	- 12	15	- 23	65
1984	29	- 66	9	- 20	6	- 14	44
1983	44	- 86	6	- 12	1	- 2	51
1982	21	- 58	10	- 28	5	- 14	36
1981	31	- 82	5	- 13	2	- 5	38
1980	22	- 69	4	- 13	6	- 19	32
1979	7	- 64	3	- 28	1	- 9	11
1978	10	- 91	1	- 9	0	- 0	11
# Churches:	608		133		123		864
% Churches:	70.37%		15.39%		14.24%		

each year, in each of the three categories. The percentage total for each category is also displayed. With the exception of the 15-year total, all percentages are rounded off.

Table 4-1 also provides illustration that the American Guild of Organists (AGO) encompasses both choir directors and organists. Although the percentages varied from year to year, the 15-year total shows just over 1% more of the churches were seeking directors than organists.

To discern any proportional changes from year to year, annual percentages were calculated using the same sample of churches. It is important to note that consistently, in each of the 15 years of the study, the vast majority of the churches in the sample were seeking organist/directors.

For years it has been the contention of many persons that, with the exception of the northeastern section of the United States, few churches hire organist/directors. A regional breakdown of those churches seeking organist/directors revealed a definite majority, just over 53% (n. 406), were churches in the Northeast. However, further calculations disclosed that 47% (n. 324) of all the advertising churches in this sample were in the Northeast,

thus diminishing the effect of the earlier figure. (See Table 4-5.)

Other generalizations have been made regarding the denominations most likely to employ organist/directors. Some contend that only Episcopalians and Lutherans employ organist/directors. While almost 24% (n. 143) of those seeking organist/directors were Episcopal churches, the Presbyterians were seeking 21% (n. 125) of the organist/directors, and there were as many United Methodists as Lutherans. The complete regional and denominational figures are displayed in Table 4-2.

Table 4-2. Organist/Director Positions
by Religion and Region

	Northeast		South		Midwest		West		Canada		Total %	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
Bapt	8	67	3	25	1	8	0	0	0	0	12	2
Cath	30	40	13	17	25	33	7	9	0	0	75	12
Episc	86	60	25	17	13	9	10	7	9	7	143	24
Luth	50	64	9	12	13	17	5	6	1	1	78	13
Presb	51	41	41	33	24	19	6	5	3	2	125	21
UCC	46	79	0	0	9	16	3	5	0	0	58	10
UMC	25	32	34	44	18	23	1	1	0	0	78	13
Other	28	72	0	0	2	5	3	8	6	15	39	6
Total #	324		125		105		35		19		608	
Total %	53		21		17		6		3			

Although not a majority, Episcopal churches were the largest group represented in the Northeast, in the West,

and nationally. However, in the Midwest, almost twice as many Catholic and Presbyterian churches were hiring organist/directors as Episcopalians and Lutherans.

While the Lutherans represented just under 13% of the total number of churches seeking organist/directors (n. 78), more than 64% (n. 50) of those were in the Northeast. A southern university faculty questionnaire respondent stated "most deep South churches are two-person jobs, except for Episcopal and Lutheran churches which are scarce and small in this area."

Of the 143 Episcopal churches in this study 60% were in the Northeast (n. 86), and 17% (n. 25) were in the South. Did these figures confirm the southern respondent's assertion? Much of the remaining data in Tables 4-2 and 4-3 contradicts her statement. In actuality, the South had the second highest percentage of churches searching for organist/directors. The top two denominations in the South seeking organist/directors were the Presbyterians and the United Methodists, not the Episcopalians and Lutherans!

These denominational tables showed the Baptists represented less than 2% of the churches advertising for organist/directors (n. 12). According to a faculty questionnaire respondent from one of the Baptist seminaries, this small percentage is not surprising. "We

get a disproportionate number of students from Baptist backgrounds, many of whom would prefer employment in Baptist churches. In reality, very few are ultimately employed in Baptist churches" he continued, "and the reason is germane to your topic. Most Baptist churches employ separate organists and choirmasters; (it's usually those with the 'better' musical traditions that employ organist/choirmasters). In these separate positions, the organist is seldom appropriately compensated."

These comments suggest one must be both organist and director in order to have a career in the Baptist church. However, there are countless ministers of music employed by the Baptist church who are well-compensated; but most of them are not organists. Only 23 of the 864 advertising churches were Baptist churches (see Table 4-5); 12 of those 23 (52%) were seeking organist/directors.

The "Other" category, representing over 6% of the advertisements, included 39 churches or synagogues. This included, but was not limited to Jewish Temples, Unitarian Universalists, and the Christian Church (Disciples of Christ).

As discussed earlier, to determine if the Northeast had the largest number of total advertisements, all of the advertisements were categorized by region and religion or

denomination, including those for separate directors and organists. That information is presented in Tables 4-3 and 4-4 respectively. Table 4-5 displays the totals of all advertising churches as represented in Tables 4-2, 4-3, and 4-4.

Table 4-3. Regional and Denominational Distribution of Advertisements for Directors

	Northeast	South	Midwest	West	Canada	Total	%Churches
Baptist	0	1	0	0	1	2	2
Catholic	9	4	10	5	0	28	22
Episcopal	6	5	2	4	0	17	13
Lutheran	8	1	4	0	0	13	10
Presb	9	12	13	4	0	38	29
UCC	3	2	5	0	0	10	8
UMC	4	4	11	2	0	21	16
Other	1	0	3	0	0	4	3
Total	40	29	48	15	1	133	
Region%	30	22	36	11	1		

Table 4-4. Regional and Denominational Distribution of Advertisements for Organists

	Northeast	South	Midwest	West	Canada	Totals	%Churches
Baptist	4	3	2	0	0	9	7
Catholic	5	0	1	2	0	8	7
Episcopal	5	4	0	2	1	12	10
Lutheran	1	2	5	0	0	8	7
Presb	10	18	7	2	0	37	30
UCC	5	3	4	0	0	12	10
UMC	6	8	8	4	0	26	21
Other	6	0	2	3	0	11	9
Total	42	38	29	13	1	123	
Region %	34	31	24	11	1		

More of the sampled northeastern churches (34%, n. 42) advertised for organists than any other region, but the Midwest had more advertisements for directors (36%, n. 48). Presbyterian churches represented the highest percentage (23%) of those advertising in all categories combined (n. 200).

Table 4-5. Regional & Denominational Totals
of All Advertising Churches

	Northeast	South	Midwest	West	Canada	Total	Churches %
Baptist	12	7	3	0	1	23	3
Catholic	44	17	36	14	0	111	13
Episcopal	97	34	15	16	10	172	20
Lutheran	59	12	22	5	1	99	11
Presb	70	71	44	12	3	200	23
UCC	54	5	18	3	0	80	9
UMC	35	46	37	7	0	125	14
Other	35	0	7	6	6	54	6
<hr/>							
Totals:							
org/dir	324	125	105	35	19	608	
director	40	29	48	15	1	133	
organist	42	38	29	13	1	123	
<hr/>							
Regions	406	192	182	63	21	864	Total No.
Percent %	47	22	21	7	2		

A 1974 survey showed "that the combination organist-director is favored in Episcopal, Jewish, Roman Catholic, and Lutheran denominations. Separate choir directors and organists are slightly favored in the Baptist and Methodist denominations" (Steinmetz, 1974, p. 33). However, using the Methodists as an example, the figures

presented in the 1974 study showed that 43% of the churches employed organist/directors. Though not a majority, this nevertheless represented a large number of organists who needed to conduct from the console.

Academic Requirements for Organist/Directors

The results of the second portion of this study indicate the vast majority of surveyed schools have no course on conducting from the console, and many require no conducting coursework in the curriculum for the organ major. A curriculum questionnaire (Appendix B) was the source of information from a national sample of colleges and universities accredited by the National Association of Schools of Music (NASM). Over 72% (n. 108) of the 150 selected schools responded to the questionnaire. The data obtained were evaluated in terms of simple frequency and percentage distributions.

Table 4-6 displays the number of surveyed schools offering degrees in organ performance and church music/organ emphasis. The percentages are based on the total number (108) of schools responding to the questionnaire. Although at first glance it appears that many of the 108 schools had no organ or church music degree, that was not the case. Some offered both degrees, but many had only one. Several had only graduate degrees in these two

areas, but were not exclusively graduate schools. One such school had several undergraduate "organ principals" whose majors were in music education or musicology, but offered performance degrees only at the graduate level.

Table 4-6. Schools Offering Organ or Church Music/Organ Degrees.

	Organ Performance		Church Music/Organ Emphasis	
	Number	Percent	Number	Percent
Bachelors:	90	83	26	24
Masters:	45	42	14	13
Doctorate:	20	19	5	5

Five of the schools in the study were exclusively graduate schools. Another four no longer have majors in organ or church music, and seven have no organ performance major except for within the church music major. One state-supported school listed over 20 majors in "organ literature" due to the need to "preserve the 'separation of church and state'". The requirements for the degree were equivalent to comparable church music/organ curricula.

A few of the schools had little distinction between the organ and church music/organ majors. "In a sense, all are 'Sacred Music' majors. Within that context, distinctions are made between performance, pedagogy, and church music majors."

Although this study was concerned with conducting from the console and discovering whether colleges and universities offer such training, the absence of any required conducting coursework for organ majors in many of the sampled schools accentuated the need for improving the skills of the organist/director. Table 4-7 displays the number and percentage of schools that require conducting courses for organ performance majors and candidates in the church music/organ curriculum.

Table 4-7. Conducting Requirements.

Majors:	Organ Performance		Church Music/Organ	
	Number	Percent	Number	Percent
Bachelors	*(90)	51	(26)	13
Masters	(45)	8	(14)	8
Doctorate	(20)	1	(5)	0

*Number in parenthesis = no. schools offering majors

The apparent lack of any conducting requirements for organ majors in many of the schools in this study is particularly interesting in view of the importance placed on conducting by NASM:

Competencies common to all professional baccalaureate degrees in music: Students shall acquire conducting and rehearsal skills adequate to exhibit understanding of musical interpretation. (NASM, 1991-92, p. 54)

Although a majority of the church music programs did require some coursework in conducting, only 5% of the surveyed schools offered a course in conducting from the

console (n. 6). Figure 4-2 is a pie chart showing the percent of schools offering coursework in conducting from the console. Another 21% (n. 23) indicated the inclusion

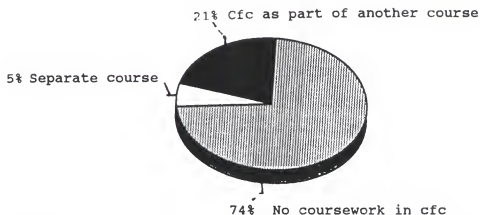


Figure 4-2. Conducting from the Console Curricula:
College and University Offerings.

of conducting from the console as a small segment in a related course such as service playing, church music administration, organ lessons, or organ studio class.

Table 4-8 shows both the number and percentage of schools offering instruction in conducting from the console and a

Table 4-8. Conducting from the Console Curricula:
College and University Offerings.

	Number	Percent
No Coursework in cfc	79	74
Separate Course	6	5
CFC included as part of another course:	23	21
In Service Playing	12	11
In Organ Lessons/Classes	7	7
Various Church Music Seminars	3	3
Practicum	1	1

breakdown of related courses that included conducting from the console.

Of the six schools that offered a separate course on conducting from the console, only two stated there were no prerequisites for enrollment. One school required previous "organ skills", while another insisted on "sufficient organ and conducting skills". Other prerequisites listed were "consent" (presumably, of the instructor), "history and theory," and "junior standing." The latter suggests completion of freshman and sophomore music major requirements that vary from institution to institution. Some programs include beginning conducting courses before the junior year, but many do not.

One of the early assumptions of this study was that basic conducting skills would be acquired prior to learning to conduct from the console. This is not always the case. One of the schools that had no prerequisite for enrollment in the conducting from the console course had classes made up of students with and without a conducting background.

Of the schools that incorporated conducting from the console either within organ lessons or weekly organ studio classes, most included it only "occasionally" or "as the need arises". Only one school mentioned a "practicum" that required a student to "spend two semesters working in

the field under direct supervision of an approved supervisor." The supervised practicum, apprenticeship, or internship was frequently recommended by respondents in the third part of this study.

Much of the organist/director's responsibility involves the realm of vocal production and the ability to develop good choral sound. Therefore, it is essential for the organist, who is also the choir director, to have proficiency in vocal pedagogy. Table 4-9 displays the number of responding colleges and universities that

Table 4-9. Voice or Vocal Pedagogy Requirements.

Majors:	Organ Performance		Church Music/Organ	
	Number	Percent	Number	Percent
Bachelors *(90)	14	17	(26) 10	38
Masters (45)	2	4	(14) 7	50
Doctorate (20)	0	0	(5) 1	25

*Number in parenthesis = no. schools offering majors

require voice or vocal pedagogy of organ or church music/organ majors. The listed percentages are based only on those schools offering the respective degrees. (n. 90, 45, 20, 26, 14, 5)

In 1964, when the oldest of those referred to as "baby boomers" graduated from high school, Krapf (1964) pointed out "an encouraging increase in enrollment of organ students throughout the country" (p. 13). However,

Brown (1992) cites 1991 statistics provided by NASM. The approximately 300 accredited schools that offered degrees in organ performance had a total of only 500 organ majors between them.

The 108 NASM responding schools in this study listed, as of January, 1992, 156 organ performance majors at the bachelors level. Table 4-10 displays the number of majors listed for each of the three degree levels in both organ performance and church music/organ emphasis.

Table 4-10. Organ/Church Music Majors as of January 1992.

<u>Majors:</u>	<u>Organ Performance</u>	<u>Church Music/Organ</u>
Bachelors	156	66
Masters	92	48
Doctorate	36	6
Total (404)	284	120

Because of the declining number of organ majors, organ professors often need to teach in other areas. The 108 questionnaire respondents listed a wide variety of courses taught during the 1991-1992 academic year. Two of the responding organ professors whose universities had no organ majors listed as of January, 1992, taught applied organ exclusively. This was due to the large number of non-majors studying organ. One of these professors taught 22 organ students and the other 18; all were non-majors.

Some of these majored in other areas of music. Several were from other disciples altogether.

In addition to applied organ lessons, other organ-related courses taught were group organ, organ literature (8), organ pedagogy (3), advanced organ repertoire, organ history and design (2), European organ design, organ registration (2), improvisation (2), and service playing (8). Other applied areas represented were harpsichord (7), piano (8), class piano, voice (2), brass methods, and applied computer-based sequencing.

Seven of the respondents directed one or more choral ensembles, and eight taught conducting. Other choral-related courses represented were choral techniques, choir methods, choral arranging, score study (choral), choral literature (3), and performance in conducting, consisting of a recital with supporting paper.

Many of the responding college instructors taught sacred music-related courses. In this area, as well as several others, terminology varies from institution to institution. Even the designations "church music" and "sacred music" are frequently used interchangeably, often within the same school. Sacred music-related coursework specified by the respondents included church music history (2), church and sacred music literature (3), church music repertoire, church music administration and philosophy

(2), church music practicum, "music in the Christian faith", "teaching lay leadership for church music ministry", "church music education for children, youth, and adults", "teaching and supervising children's choirs", "current trends in church music education", sacred solo literature, "the practice of church music", "psalms, hymns, and spiritual songs", "history and principles of liturgy", hymnody and liturgy, and hymnology (5).

Music theory related coursework taught by the respondents was also listed with varied terminology. This included music theory I-IV (12), fundamentals of music, elements of music, rudiments of music, materials of music, freshman foundations, sight-singing and ear-training (3), keyboard harmony, counterpoint (5), form and analysis (6), transposition, figured bass (3), orchestration, analytical techniques, composition, and music notation by computer.

Various history and literature courses were also specified beginning with music appreciation (6) and introduction to music literature. In addition to the standard music history (8) sequence, were courses on "J.S. Bach", Mozart's operas, symphonic literature, opera history, and contemporary music. Some of the respondents taught music education courses such as methods and materials of elementary music and high school music

literature. Others taught humanities, "appreciation of the arts", and handbells (3).

Data from Practicing Organist/Directors

To collect information from a national sample of practicing organist/directors, questionnaires were sent to 20 organist/directors in each of the nine AGO regions of the United States. From this total of 180 questionnaires, 148 questionnaires were returned for a total response of over 82%. Two of the respondents checked "no" to both parts of the first question (Appendix D), indicating they were not, nor had they ever been organist/directors. The remaining 146 usable questionnaires constituted a response of 81% of actual organist/directors.

Demographical Data

Because questions No. 2, No. 10, and No. 11 are demographically affiliated inquiries, the data from all three of these are discussed in this section in order to provide a foundation for the respondents comments. Question No. 11 of the "Organist/Director Questionnaire" was simply a query of gender and age. Of the 146 questionnaire respondents, 91 were men and 55 were women. Over 63% of the respondents were between 36 and 55 years old (n. 93). Table 4-11 presents the gender and age groupings of the responding organist/directors.

Table 4-11. Gender and Age Groups of
Responding Organist/Directors.

Age	Male		Female		Total	
	No.	%	No.	%	No.	%
Under 35	14	10	4	3	18	13
36-45	30	21	17	12	47	33
46-55	28	19	18	12	46	31
56-65	15	10	11	8	26	18
Over 65	4	3	5	3	9	6
Total	91	62	55	38	146	

The results of Question No. 10 are displayed in Table 4-12. This is a listing of the denominations/religions of the churches/temples where the questionnaire respondents from each region "have been employed" as organist/directors. The regional distribution, however, represents only the then current region of the respondent, not the

Table 4-12. Totals. Region/Religion of Responding
Organist/Directors

	Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
Region								
I	5	1	3	21	3	8	14	1
II	10	0	3	11	3	11	11	10
III	6	0	2	5	7	10	3	10
IV	5	2	2	18	9	16	2	20
V	2	2	2	10	7	16	2	16
VI	5	3	0	5	15	9	9	20
VII	4	1	3	13	4	3	2	19
VIII	5	0	7	16	5	9	6	10
IX	6	2	2	20	5	12	1	8
	Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
537	48	11	24	129	58	93	50	114
%	9%	2%	4%	24%	11%	17%	9%	21%

location of the churches or synagogues. This is due to the fact that although a respondent might currently be organist/director at a Presbyterian church in California, it is conceivable that s/he could have previously worked for the Lutherans in Minnesota. Because the data presented include extensive regional crossovers, specific regional distribution is displayed in Appendix E.

Appendix E presents one table for each of the nine regions, Tables A-1 through A-9, indicating the religion or denomination and the state where the church or synagogue is located. Table 4-12 reveals the broad scope and widespread occurrence of the organist/director across the mainline denominations. On a national basis, more respondents were employed by Episcopal, United Methodist, and Presbyterian churches (62%).

In Question No. 2, the organist/directors were asked to list their college degrees. Table 4-13 displays the figures and percentages calculated from their responses. The table shows almost 81% of the respondents have earned either masters degrees or doctorates (n. 118). Figure 4-3

Table 4-13. Educational Background of Respondents

	Number	Percent
Bachelors Degree	28	19
Masters Degree	88	60
Doctorate	30	21

displays a pie chart of the same data. The high percentage of respondents with graduate degrees is an

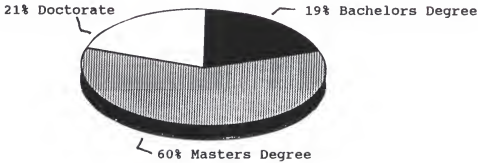


Figure 4-3. Educational Background of Respondents.

indication of the importance placed on education by both churches and their musicians.

Conducting Courses

General conducting

Almost 85% (n. 124) of the respondents had some type of conducting coursework. This ranged from several semesters of both choral and orchestral conducting to a brief summer session and a course that 'was a joke' because they 'conducted' records." Table 4-14 displays the number and percent of respondents who had any type of conducting or conducting from the console. No attempt has been made in the table to represent the number of course hours nor the quality of the course. Only 30% (44) of the

Table 4-14. Conducting Courses of Responding Organist/Directors.

	Number	Percent
Conducting of some kind	124	85
Conducting from the console:	44	30
Separate Course in CFC	10	7
CFC included as part of another course:	34	23
In Service Playing	19	13
In Organ Lessons/Classes	9	6
Various Church Music Seminars	6	4

respondents listed any coursework in conducting from the console, although an overwhelming majority of those admitted their exposure was limited to a very few sessions.

Conducting from the console: separate course

Only 10 of the 148 responding organist/directors had a separate course in conducting from the console. One of these was a 2-hour elective at the University of Missouri at Kansas City. Two respondents mentioned an elective course in conducting from the console at the New England Conservatory. Two others mentioned console conducting classes by Hugh Porter and Robert Baker. Another organist/director had two semesters of "console conducting" at Indiana: one a 2-hour elective undergraduate course, the other a required 2-hour graduate course.

Three of the respondents had supervised field work positions that were required of all students in the Master

of Sacred Music program at Union Theological Seminary. In each case they "were observed in action in rehearsals and services by professors."

One of the few who had an actual course in conducting from the console described it as a "poor class since the teacher actually had less experience in conducting from the console than I and very poor ideas and attitudes on choral music - ([the teacher was] primarily an organist)". Another was dismayed that five of the six in his class had "no previous conducting exposure whatsoever," a consideration that forced a "somewhat different approach than would otherwise have been possible."

Conducting from the console: Incorporated in another course

Nine of the respondents had conducting from the console as part of their organ lessons or organ studio class: three with Dr. Leslie Spelman at Redlands; with Robert Baker at Yale; "with Hugh Ross in New York"; "at the old Guilman Organ School, NY"; at Syracuse in the mid-1950's. This ranged from "weekly for four years" to "just occasionally in organ lessons". One organist/director who had "some in conjunction with applied organ . . . learned the rest from workshops, and by leading sectionals for choirs, taking rehearsals in the absence of the 'real' conductor; and I love it!"

A "service playing course" was the most frequently cited source of conducting from the console instruction. Again in this case, the instruction varied greatly from very little (two sessions in the entire semester) to one service playing course that "was of some value in that each student was required to conduct several pieces from the console. This forced many participants in class to do so for the first time." One respondent was "assigned music, then graded and coached privately" on the assigned pieces.

Another responding organist/director stated she had some conducting at the console, but at her own request "after being forced to conduct the choir too; the professor had some sessions in weekly group organ class." Another had even less success at receiving instruction in conducting from the console. Her response to whether conducting from the console was included in any coursework was "sort of." She stated "the one semester of church music I had at [school] was supposed to include this; it never happened."

Conducting from the console: workshops

Several respondents cited special workshops on conducting from the console as their primary exposure to discussions and assistance in learning to conduct from the

console. Workshop leaders mentioned more than once were Gerre Hancock, Albert Bolitho, Robert Bennet, Joseph Schreiber, and Marilyn Keiser. Others mentioned particular workshops sponsored by St. Olaf College, Westminster Choir College, and assorted AGO seminars.

Voice or Vocal Pedagogy

Almost 73% of the questionnaire respondents studied voice or vocal pedagogy (n. 78). In response to Question No. 5, several of those 78 commented on the importance of vocal training for the organist/director. "Once again, if it is important for the standup conductor, it is likewise important for the one who conducts from the console, and all choir directors should be singers themselves."

It is important for the director, whether playing or not to "think like a singer." One of the best ways to insure this is to "study voice!! (always) with a good vocal technician." "If possible, try to serve as an accompanist for lessons of voice students; it is great exposure to vocal pedagogy and an ideal way to learn what works and what does not."

Most Beneficial Coursework

By far the most frequent response to the question as to what coursework was most beneficial was "None!" This was qualified by a variety of postscripts: "Experience

was my teacher." "Watching others do it and experience were my best teachers." "I learned conducting from the console at the school of hard knocks." "I learned how to do it 'by the seat of my pants' and by taking a few master classes after I got my degree." "None but experiences and experiments." "No coursework - only serving as an assistant to a church musician from Union gave me the support and opportunity to prepare for this." "I learned in the time-honored fashion by doing it and watching how others did it." "Very little from courses--most beneficial was the observation of and intense listening to others."

Some respondents had more specific responses. "I received the basics from choral conducting, then I used my intuition and imagination and through 'trial and error' discovered what got results." "Advanced (graduate) conducting" was important to one respondent because "gestures and inflections were well covered, and they are especially important at the console." Another believed "conducting and solid organ background" were beneficial, "of course, but!--certainly could have used a combination course or coaching/assignments for conducting while playing the organ." This was echoed by another who responded "of course, organ, choral, and voice, but there was not enough

practical instruction for the actual skills demanded when doing it all."

One respondent believed strong keyboard skills to be a necessity "for the ability to analyze accompaniments quickly and assimilate harmonies into one hand (left or right) in order to free the other." The importance of "open score-reading and transposition" was also mentioned.

Another responding organist/director was "not certain this can be 'learned' through a course." He stated "we must know keyboard technique and conducting technique quite thoroughly before putting the two together successfully." The most succinct response to the question of beneficial coursework was simply the word "Life!"

Likert-type Tally

Question Number 7 was a 17-part Likert-type question calling for the respondent to circle a number from "1" through "5" to denote degree of importance of various techniques and procedures potentially related to conducting from the console (Appendix D). Appendix F lists the raw data from each of the Likert questions. Figure 4-4 displays a bar graph for each section. A circled number "5" indicated the item was considered very important; a circled "1" implied the respondent believed the matter was not important.

For the purposes of discussion the 17 procedures are denoted as follows: a) Familiarity with accompaniment; b) Reworking accompaniment; c) Freeing a hand for cuing; d) Freeing left hand for cuing; e) Freeing right hand for cuing; f) Varies with composition; g) Varies within composition; h) Conducting regular beat with head; i) Conducting regular beat with left hand; j) Conducting regular beat with right hand; k) Cuing with nod of head; l) Unaccompanied rehearsing; m) Detailing & preparation at rehearsal; n) Getting attention before first note of accompaniment; o) Eye contact; p) Facial expression; and q) Mouthing the words.

This Likert portion of the questionnaire, No. 7, was printed on the back of the first page. Apparently, for that reason, seven of the respondents did not complete this section, nor question No. 8 that followed at the bottom of the same page. The total number of organist/directors who responded to Questions No. 7 and No. 8 was 139. Not everyone responded to all 17 sections.

The reasons for this cannot be accurately determined on the basis of the data gathered. Perhaps some answered only those about which they felt strongly. For multi-sectioned questions "c" through "g" and "h" through "j",

as many as 68 left the initial statement blank, preferring to rate only the more specific choices that followed.

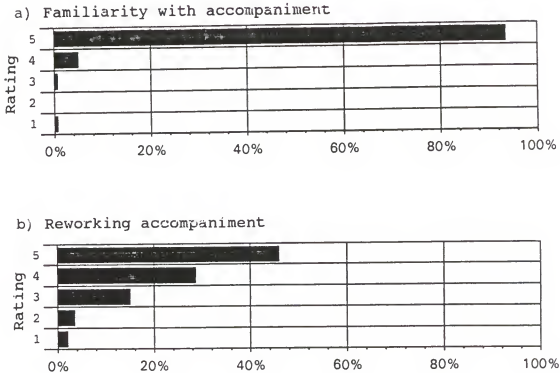
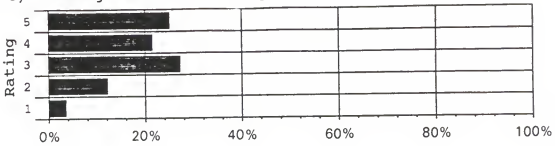


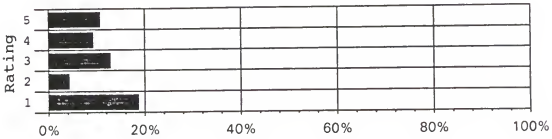
Figure 4-4. Bar Graphs of Likert-tally: Procedures Related to Conducting from the Console.

a) Familiarity with accompaniment; b) Reworking accompaniment; c) Freeing a hand for cuing; d) Freeing left hand for cuing; e) Freeing right hand for cuing; f) Varies with composition; g) Varies within composition; h) Conducting regular beat with head; i) Conducting regular beat with left hand; j) Conducting regular beat with right hand; k) Cuing with nod of head; l) Unaccompanied rehearsing; m) Detailing & preparation at rehearsal; n) Getting attention before first note of accompaniment; o) Eye contact; p) Facial expression; and q) Mouthing the words.

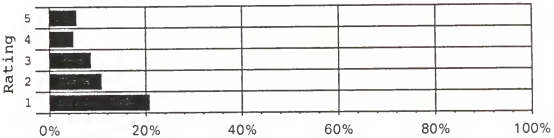
c) Freeing a hand for cuing



d) Freeing left hand for cuing



e) Freeing right hand for cuing



f) Varies with composition

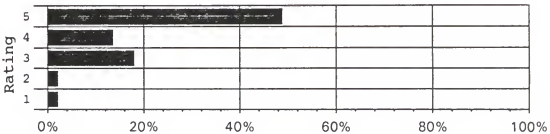
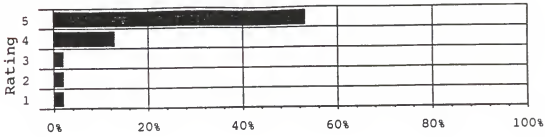
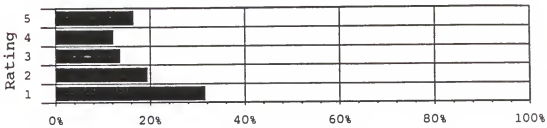


Figure 4-4--continued

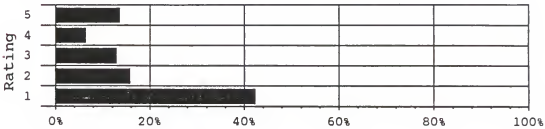
g) Varies within composition



h) Conducting regular beat with head



i) Conducting regular beat with left hand



j) Conducting with right hand

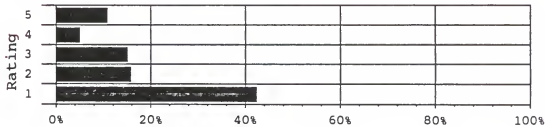
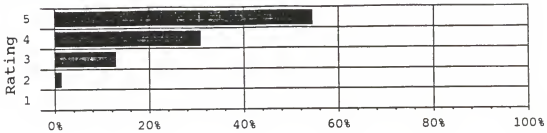
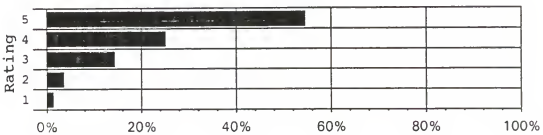


Figure 4-4--continued

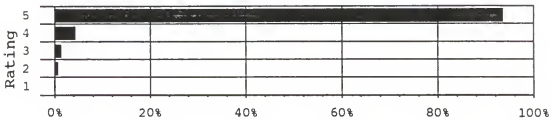
k) Cuing with nod of head



l) Unaccompanied rehearsing



m) Detailing and preparation at rehearsal



n) Getting attention before first note of accompaniment

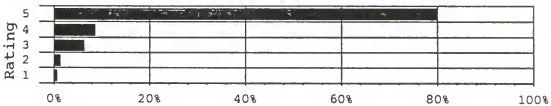
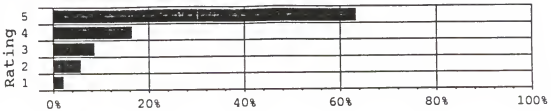
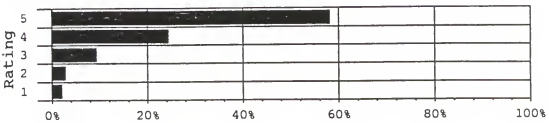


Figure 4-4--continued

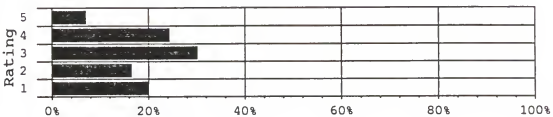
o) Eye contact



p) Facial expression



q) Mouthing the words

Figure 4-4--continued7.a) Familiarity with accompaniment

Almost 94% (n. 130) of the respondents believed familiarity with the accompaniment was very important.

One person added a circled "10" to provide added emphasis. Only one respondent indicated familiarity with the accompaniment was not important by circling the number "1".

7.b) Reworking the accompaniment

Reworking the accompaniment was very important to over 46% (n. 64) of the organist/directors, while another 29% (n. 40) circled the number "4," still indicating much importance. This is a skill that requires a strong knowledge of keyboard harmony and figured bass. Several examples of this procedure are discussed later in this chapter.

7.c--g) Freeing a hand for cuing

This question was divided into four sub-sections: "preferably left; preferably right; varies with composition; varies within composition". Many of the respondents marked only those sections that s/he believed to be important. Almost 80% (n. 112) circled either a "1" or a "2" or left "preferably right" with no marking.

Only one of the five sections received a majority vote. Over 53% (n. 74) of the respondents affirmed that the need to free a hand for cuing should vary with or within the particular composition. Because of this, selecting either "right" or "left" would have been a

contradiction. This could possibly account for the large percentage of respondents who left those items blank.

7.h--j) Regular beat pattern

A large majority of the responding organist/directors contended that conducting a regular beat pattern with any of the three suggested options, head, right hand, or left hand was not a good idea. Although as many as 58% (n. 81) circled either a "1" or "2," a small number believed conducting a regular beat pattern with either the head (17%), the right hand (14%), or the left hand (11%), was important. There were numerous negative comments written in the margins: "Absolutely not"; "Ugh!"; "usually unnecessary"; "talk about over-conducting"; "goodness, gracious, no!"

"Don't feel you have to beat every beat with your body (or anything, for that matter). But don't be afraid to use lots of head and facial cues." Ideally "rhythmic pulse should be internalized within the body of singers." "Your eyes can create almost all the interpretation needed, particularly once your relationship is well-established."

7.k) Cuing with nod of head

Over 86% (n. 119) of the organist/directors indicated cuing with a nod of the head is quite important.

Absolutely no one selected the "1" on this question, further supporting the use of the head while hands are occupied with the accompaniment. Section 7.m), discussed below, is the only other segment of this question where not one of the respondents circled a "1".

7.1) Unaccompanied rehearsals

Rehearsing the choir without accompaniment was highly favored by 80% (n. 111) of the respondents. An additional 14% (n. 20) felt unaccompanied rehearsing was somewhat important. A few respondents qualified their responses by suggesting unaccompanied anthems were the best solution for the organist/director. "That way there's no need to know how to conduct from the console!"

7.m) Detailing & preparation at rehearsal

This section equaled that of "familiarity with accompaniment" in the number of respondents circling the "5." Of the 139 who completed this section, 130, or almost 94%, felt "detailing & preparation at rehearsal" were very important. Two people added a circled "10" and one a circled "70" in the right margin for added emphasis; five added one or more plus (+) signs to the circled "5," indicating similar emphasis. Another drew an arrow from the "preparation at rehearsal" line to this comment in the margin: "if choir is well-rehearsed . . . I merely provide mood and inspiration".

One respondent stated "rehearsals are the most important aspect of this combined position. All your musical intentions (phrasing, dynamics, word emphasis, etc.) must be conveyed during the rehearsal, to the point the choir is a true musical ensemble, and your job can then be one of accompanying and cueing" where "eye contact, facial expression, and supportive accompaniment are most helpful."

Several other respondents echoed concern for the rehearsal. "The key is the rehearsal. The choir must be well-rehearsed and able to sing independently of a director; every choir is capable of this task." "The most essential factor here is what you accomplish in rehearsal --how well the singers really know their score and understand the musical content and its relation to the text."

7.n) Getting choir's attention before first note of accompaniment begins

Almost 89% (n. 123) of the respondents indicated the importance of "getting the choir's attention before the first note begins" by circling either a "4" or a "5." The same person who added the "70" above added a circled "100" to amplify the importance of "getting the choir's attention" first. One person urged the choir to "get that habit established right away." Another added emphasis to

the circled "5" with a comment in the margin: "The choir should be able to sing the [keyboard] introduction."

7.o) and 7.p) Eye contact--Facial expression

As many as 80% of the responding organist/directors considered eye contact and facial expression important (n. 111). Many added comments to further amplify this importance: The organist/director "must have an ability to communicate musical ideas nonverbally with face and body." In other words, "body and facial language such as stooping, swaying, grimacing, etc. all help to express the music."

Again as in several other instances, one respondent added a circled "6" to further emphasize the importance of facial expression, while another added a circled "101!". Another, who included a description of her choir loft and organ placement, stated any eye contact and facial expression were "out of the question because the choir cannot see" her face.

7.q) Mouthing the words

This option received almost as much negative response as did conducting a regular beat pattern. More than 37% (n. 51) of the questionnaire respondents circled "1" or "2" for this section, indicating their disapproval of "mouthing the words." Some of those were qualified with

comments in the margins such as: " UGH!", and "Wrong!" The same person who added the circled numbers "70," "100," and "101" above, was very clear to circle the "1" for "Mouthing the Words".

Just over 30% (n. 42) of the respondents chose the mid-point number "3." Though not a majority, this represents the largest percentage of organist/directors selecting number "3" in any of the 12 sections. Perhaps this indicates an ambivalence toward "mouthing the words." Other comments included mention of "two nationally well-known 'standup' conductors" who "have been seen mouthing the words of virtually every single piece their choirs sang."

7.r) Other suggestions

The majority of respondents either left this section blank or referred to an answer elsewhere in the questionnaire. Those 11 who did make comments here encouraged the organist/director to "listen closely to the balance between the choir and organ," to "select appropriate repertoire," and to "keep the choirs attention until the end of the anthem accompaniment." The remaining comments consisted of further discourse on one of the specific Likert ratings and were discussed above.

Job Preference

Graves (1992) stated "most [organists] would really prefer to do either job separately" (p. 70) when she addressed the "constant cry for help" from organist/directors. Her introductory statement that organists are generally "put in the position of conducting from the console," further implies that most organists would prefer not to direct. The results of question No. 8 of the "Organist/Director Questionnaire" (Appendix D) indicate otherwise. Figure 4-5 is a pie chart displaying those results. Eighty-eight percent (n. 123) of the 139 responding organist/directors preferred to both play and

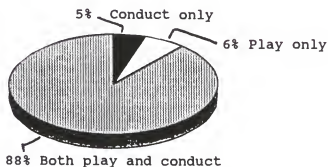


Figure 4-5. Job Preference.

direct. Seven (5%) of those qualified their responses with comments such as "if a qualified assistant is available to play particularly challenging accompaniments."

Table 4-15 also lists these job preferences. The respondents were asked whether they would prefer to "conduct only," to "play the organ only," or to "do both". The question was prefaced by the phrase "in your ideal church position". One who preferred to be both organist and choir director stated "I like conducting from the console because I've played for some horribly unmusical 'conductors': there are so many out there who have fine voices and don't look bad when waving their arms, but have

Table 4-15. Job Preference

Conduct only	7	5%
Play only	9	7%
Do Both	123	88%
Total	139	

no idea what's going on musically. . . (not to mention they have not a clue as to how to get a choir in shape--of course, there are organist/director's like that, too!)"

One of the seven who preferred to "play only" added the phrase "if money were no object." Another included a postscript: "I love being in control of a piece (i.e. conducting as well as playing). I would not seek a job where I was not choir director as well as organist!"

Another who preferred to "do both" admitted "that's only because I hate to give up anything." A respondent

who admitted it would be a benefit to have "two of us . . . a few times each year" stated "nevertheless, musically I can 'agree with myself' easier than with someone else, and I feel some great music-making happens each week with one 'at the helm.'

The musical relationship between the organist and the director was also the concern of one who stated "it [conducting from the console] is much less frustrating than working with an incompetent director or an accompanist who can't count or read!" She clearly preferred to be both organist and director. Another woman respondent preferred to either play or direct "depending on compatibility with or/and respect for the musicianship of the second person. Because of this important consideration, it can be 'easier' to do both 'at the same time' in the absence of a solid 'partner'."

One respondent remarked that "our brains only produce so much electricity. Directing it in two directions always takes away from both." Although the respondent believed "two separate people . . . superior to one", he stated "a competent organist/director can be effective if he/she has good, consistent rapport with the choir."

A respondent who wrote "definitely" next to the "do both" choice added "the simple fact is that a choir must be well trained to sing well for an O/C. Therefore it is

to the advantage of everyone to use the O/C system, because it results in well-trained choirs and a well-integrated service." Another veteran organist/director stated he does his "best work playing and conducting."

A strong affirmation of the organist/director came from a woman who felt "there is nothing more satisfying than to train, conduct, and play for a good church choir." A man who has been a "full-time professional organist/choirmaster" for 36 years stated "the ideal is to be the Organist/Choirmaster, with the responsibility for the music ministry in one person, but to have an able assistant organist to play the more difficult accompaniments."

Another respondent agreed, and preferred to have an assistant play anthem accompaniments. "There is an 'aura' space into which a conductor needs to pull a choir to create the unique moment of music making. That's nearly impossible behind a console." That sentiment was qualified by another who believed part of the organist/director's "success is reliant on the position and placement of both the choir and organ console. Some set ups are more successful than others. Sometimes the organ is just too far away from the choir."

Although Krapf's (1964) discussion of placement of the organ and the choir avoided mention of a potential organist/director, several respondents expressed concern about organ and choir placement and other related architectural considerations. "Concomitant to this is the architectural problem--as I have. There is no room for a second person in loft.

Another organist/director respondent stated "it is vitally important in designing new sanctuaries that the organist/director be a part of planning, to insure proper placement of the console in relation to the choir." Above all, be sure to "arrange singers so that as many as possible can see the director. (We all know good directors who get good results in impossible situations!)"

Advice to Beginning Organist/Directors

General comments and suggestions

The enthusiasm with which the questionnaire respondents replied was best demonstrated in their open-ended comments on the topic of conducting from the console. Two of the most frequent suggestions involved working closely with organist/directors either as an intern or by simply observing expert organist/directors while they are conducting from the console.

Internship. "Do an apprenticeship with a qualified organist/choirmaster at a church to get field experience. Also ask your organ teacher to spend lesson time working on an anthem a week while conducting from console." Another suggested "if [you are] in school, try to get an internship, like the music education people do." Otherwise "work privately with someone who is good at it (someone who is 'accomplished in this')."

A retired university professor still active as a church organist/director with over 50 years of service agreed and offered extensive recommendations.

Work individually with an experienced organist/director and observe actual service playing at every opportunity. Both as a student and as a teacher of conducting I find it almost impossible to learn these techniques in class situations--individual instruction I feel is essential. The English and French 'apprenticeship' situation would be ideal for every student!!

"I felt very fortunate as a high school organ student in being able to work with an excellent organist/director. I learned more from him through just observing his services and concerts (directing from the organ and piano) before I entered college, than I ever learned in all my undergraduate and graduate study in colleges. . . Later in my career I taught this type of work in college and universities and at workshops, but I always remained convinced that one-on-one teaching was the most effective way to present this.

Another respondent agreed. "Become an assistant to the best organist-choirmaster in your area, and observe how s/he works with the choir and in the service. Get a small or medium-demand church job, and put your observations into practice. Try to get some informed criticism of your work--not from the congregation or clergy, but from a musician--and expand your repertory." Several others suggested the potential organist/director "seek apprenticeship if possible, unless your university offers a good, solid course in conducting from the console."

Another respondent bemoaned the fact that "none of the coursework really applied. I felt being an assistant to an accomplished organist/choirmaster was most beneficial (sort of like an apprenticeship)."

Observation. An integral part of an internship or apprenticeship is the regular observation of skillful practitioners. A majority of the questionnaire respondents believed it was important "to observe expert(s) on a regular and tutorial basis."

One organist/director suggested all who work with choirs need to "get all the conducting courses you can during your academic work, sing in all the choirs/choruses you can, go to concerts by choirs, orchestras, chamber

groups and watch the conductors. Read books and watch videos on conducting. Go to workshops."

"This is primarily a 'learn-by-doing' and 'learn-by-observation' skill. If you have to conduct from the console regularly, you're going to get smarter and better at it--also the choir becomes accustomed to it. Use any opportunity to watch others conduct from the console. Take note of what works and what does not. Try to incorporate the good things into your own style if they seem helpful."

Further emphasis on the importance of observation came from another seasoned organist/director. "Try to be involved in a choir yourself where the organist is also directing. I sang under both Vernon DeTar and Robert Baker under such circumstances and learned far more than in any classroom." Another respondent "watched [her] college choir director do this weekly with much excellence."

Several "role models" were listed: Arthur Poister, David N. Johnson, Vernon DeTar (Church of the Ascension), Robert Baker, Alexander McCurdy, Clarence Dickinson (Brick Presbyterian Church), David McK. Williams (St. Bartholomew's Episcopal), Leslie Spelman (Redlands), and Fred Swann (formerly Riverside, NY; now, Crystal

Cathedral). One respondent "was privileged to study organ with both [Dickinson and McK. Williams], and attended rehearsals often at both places; a liberal education to watch those two who really knew how--oratorios and everything. Those Sunday afternoons in N.Y. in the 30's and 40's were great!"

Observing Alexander McCurdy (Curtis Institute and Westminster Choir College) according to another respondent "was an eye-opening experience. He was a master of the art." A Union Theological Seminary graduate stated "most of my learning to conduct from console was from watching people like Charlotte Garden and Vernon DeTar in their performances in church and when they were teaching anthems in choral literature classes."

Choir training. Most of the suggestions for working with the choir could apply equally to the "standup" conductor. The first group of recommendations concerns the importance of helping train choirs to be as self-sufficient as possible. "Train choirs thoroughly; make them as independent as possible; insist on their marking music in rehearsal to remind themselves of what you expect in 'performance'." "Make the choir watch--they can get lazy with no one standing in front waving at them."

One respondent believed it possible to "teach your choirs to be 'thinkers' and share some responsibility.

Never sacrifice the accompaniment to conduct every single beat of a piece. A competent choir doesn't need this. I think the single biggest mistake an organist/director can make is over-conducting from the console." Another respondent agreed. If choirs "have a good feeling for the piece, they will only need slight nuances from the conductor."

Others urged organist/directors to "train choirs to listen to themselves and count! Develop the choirs' involvement with the music beyond the notes and rhythms." Another agreed "the choir must learn (be taught!) to think as an ensemble--not just follow the leader. Rehearsals need to be lessons in listening--in thinking together." In order to accomplish this it is crucial to "establish a mutual musical trust relationship with your choir as soon as possible."

In conjunction with the trust relationship, another respondent suggested the organist/director "give particular care to establishing rapport with choir--they must know you well enough to interpret eyebrow twitches as well as downbeats." In addition "develop a 'vocabulary' of gestures and make sure your choir understands." "Be creative in finding ways to communicate with your choristers." Other respondents stated it was important

for the organist/director to "breathe (in rhythm) with the choir, observably inhaling."

"One must know the rudiments of conducting i.e be a solid conductor on one's feet--in order to transfer this art to/from another position. If one was not a successful conductor when standing in front of an orchestra or chorus --it cannot be expected that he/she will find success when seated at a console with 3-4 limbs taken up with playing notes."

The director "must keep choir on track in terms of choral blend--vowels, crescendo-decrescendos, phrasing breaks, articulation, etc., all the details of vocal technique--the same problems whether or not the person conducting is also playing. It all depends on the emphasis and training of the person conducting."

Consequently, be sure "to transfer information from straight conducting to conducting from the console."

"Take standard courses in conducting and modify them."

"You must above all else over-prepare your choir, so that they are not totally dependent upon you for every cue and entrance. [And you must over-prepare the organ accompaniment so you are not completely tied to the page, and are free to put your attention to the choral lines.]"

This leads to additional comments on the importance of the accompaniment. "When conducting from the console,

less is more; but that only succeeds when both choir and playing of accompaniment are thoroughly prepared."

Accompaniment. Almost half of the questionnaire respondents expressed concern for the anthem accompaniment: "Know the accompaniment extremely well so attention can be given to the choir in performance." "Know the accompaniment so well that it is automatic (like driving a car); concentration needs to be on the choir." "Learn the accompaniment backwards and forwards! (So you can devote attention--listening--to choir)."

Other concerns for the accompaniment were related to improvisational skills and rhythm: "Be flexible and creative in adapting accompaniment; you often need to make up a 'continuo-like' left hand to realize the harmony." Also important is "faking accompaniments" and "doing vocal parts using improvisational skills."

The organist/director must "play rhythmically; the ability to have and convey rhythm is essential." "Nothing will succeed without clear consistent rhythm, and that is obviously the organist/director's responsibility."

Technique development. Some respondents gave recommendations for improving coordination and organ skills. "Start slowly with simple music (like hymns) and adapt it at sight to one hand and pedals, conducting with

the other hand, then switching hands." It is possible to "get coordination from it even though you would never perform like that. Gradually advance to harder music such as anthems and solo accompaniments."

An excellent coordination exercise involves "the J.S. Bach Trio Sonatas. Learn to sing one part as you play the other, then switch." "Always play as if the choir is constantly watching you for cues and hints. (Of course, they seldom are.)" Discussion of techniques for rehearsing and performing specific examples is included at the end of this chapter.

General suggestions. Some respondents offered suggestions of encouragement for those learning to conduct from the console. "Whether its your hand or your Adam's apple, use it all; whatever communicates most clearly. Do what works. Just do it!" "One learns to be comfortable by doing, not studying. Like swimming, jump in and learn to do it." And above all, "consider it important" and take it seriously. Many people don't."

Several questionnaire respondents made allusions to the physical demands required of the organist/director. "Be a ham." "Prepare carefully and practice your 'choreography' before you meet your choir." "A dance course might have helped!" "It's always a challenge to

know which part of the anatomy is going to convey the message to the those choristers!"

Another respondent was not as generous. "Get talent and practice!!! I feel that many people could never do it [conduct from the console]. One has to have a natural gift. If they have to expend too much energy on playing the notes, they'll never be able to be 'free' and concentrate on the music." Likewise, due to both "technical and personal demands" the organist/director "must have a compelling desire to make music and work well with people" as well as "a great desire to both play and direct!"

Question No. 9 also evoked responses that were typical of the eagerness with which the organist/directors responded to the questionnaire. "This is a grossly neglected subject and I commend you for exploring it. None of the conducting books I own mention this." Likewise, "our universities are not doing a good job preparing young people to be music director/organists. There should be coursework on this!"

A respondent with three organ performance degrees from Julliard (Bachelors, Masters, and Doctorate) felt "it could and should be taught effectively for organ and church music majors. It is of primary importance for my

job." Another stated coursework in conducting from the console "would have been a big help in my early days of learning to do this--and I've never read anything about it yet. More power to you!".

Several respondents expressed appreciation for a study on conducting from the console with comments such as "thank you for doing this study" and "good for you; I'd like to see or read some of your conclusions!" One respondent from California volunteered "if I can be of further help, please don't hesitate to be in further contact. This is a very good idea of yours!"

Specific examples

Fifteen organist/directors were asked for suggestions and recommendations for conducting and playing two pre-selected anthems: "Ave Verum" of Wolfgang Amadeus Mozart and "Epiphany Alleluias" by John Weaver. Copies of the two anthems were sent to the 15 selected musicians. They were asked to mark and describe their recommendations for the cuing of choral entrances, releases, and dynamics, for the disposition of the accompaniment between hands and feet, and for any other performance suggestions based on their personal experiences in conducting from the console.

"Ave Verum" by Wolfgang Amadeus Mozart. Segment (1), consisting of the opening three measures, is displayed in

Figure 4-6. Some of the respondents included suggestions for preparation of the choir, prior to the beginning of the organ introduction. Several of the recommendations dealt with habits and procedures that must be instilled in the singers themselves, while many comments concerned skills needed by the organist/director. "Inasmuch as it is impossible to have continuous eye contact once the anthem begins, it is important to make eye contact, just briefly, with every one of your singers before you play the first note."

The image shows a musical score for the beginning of "Ave Verum" by Wolfgang Amadeus Mozart. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Organ. The tempo is marked "Adagio" and the dynamics are "pp" (pianissimo). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics "A - ve, Sav - iour," are written below the vocal staves. The organ part is marked "Ch. Dulciana" and "Ped. Bourdon". The organ introduction begins with a "P" (piano) dynamic. The organ part is written on a grand staff (treble and bass clefs). The vocal parts enter after the organ introduction. The organ part is marked "Adagio" and "Ch. Dulciana". The organ introduction is marked "P" (piano). The organ part is written on a grand staff (treble and bass clefs). The organ introduction begins with a "P" (piano) dynamic. The organ part is marked "Adagio" and "Ch. Dulciana".

Figure 4-6. "Ave Verum" by Wolfgang Amadeus Mozart*. (1)

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Another agreed, but suggested "you will probably need to practice this 'routine' at rehearsals in order to teach the choir to be readily responsive in the midst of the service."

One responding organist/director suggested the choir members "prepare themselves as if they were personally responsible for standing the group, playing the accompaniment, and starting the anthem." This will "sharpen and augment their responsiveness after the music begins." Another respondent urged the organist/director to "be certain not to allow the choir to clobber the first chord in an attempt to assure a precise entrance." The "Ave" needs to "float out of the organ introduction."

"In singing something as sustained as the 'Ave Verum'" one respondent encouraged "breathing in terms of the half note." He suggested "the singers inhale with the whole mechanism: exhale on beat 1 of bar 2, inhale on beat 3 with the mouth open on an 'ah' vowel sound, thus prepared to sing the 'Ave' on the next downbeat."

All of the respondents made recommendations for the two beats preceding the choir entrance. Some preferred to have the right hand free to conduct the choir entrance. "On the 3rd beat of the 2nd bar, I would take over the right hand 'f#' and 'd' with the left hand, thus freeing

the right hand to prepare the choir to breathe on beat 4 and enter on the downbeat of bar 3. Of course, during the entire introduction, the organist/director's total demeanor--facial expression, eyebrows, etc.--is preparing the choir for the mood and spirit of the piece."

The majority preferred to have the left hand cue the choir at this same point, while the right hand and pedal covered the accompaniment. Two others would not lift either hand, but preferred to cue "with a combination of the head, eyes, mouth, and chin." Another remarked "don't feel you must free a hand at every choir entrance and exit. Give only necessary cues--but insist on eye contact all the time."

Segment (2), beginning with bar 28, is displayed in Figure 4-7. The majority of respondents suggested the accompaniment be played by the right hand and pedal "to enable the left hand to direct a rallentando, followed by a cutoff" on the 3rd beat of measure 29. Three others indicated a preference for directing measures 28-29 with only head and torso movements. One specified "the preparatory beat is an upward torso movement, while the downward motion signifies the actual entrance."

Again in measures 30-31 most preferred to free the left hand for the purposes of indicating choir entrances. One suggested a "formal beat pattern which on the 4th beat

The musical score is for the 'Ave Verum' by Wolfgang Amadeus Mozart. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'san - gui - ne: E - sto saints a - bove; Fill my'. The score includes performance markings such as *pp*, *rall.*, and *a tempo*. The piano part includes a section marked 'Ch. with Open Disp.' and 'Man.'.

Figure 4-7. "Ave Verum" by Wolfgang Amadeus Mozart. (2)

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of bar 30 will serve both to convey the 'a tempo' for the women and to serve as a preparation beat for the men's entrance." A few suggested cues with the head would be adequate in this section.

One organist/director took this opportunity to echo the complaints of several of the questionnaire respondents. In the margin below measure 29 he warned against the tendency to "over-conduct. This number in particular does not need a 'time-beater;' that would be

both a travesty and a shame." Another respondent would direct this entrance "just with shoulder and upper arm gestures."

Segments (3) and (4) are represented in Figure 4-8 and Figure 4-9. The soprano pickup to measure 15 and half-note soprano pickup to measure 38 are discussed together because of their similarity and because all but one respondent treated the two places alike. With the

The image displays a musical score for the vocal and piano parts of "Ave Verum" by Wolfgang Amadeus Mozart. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first four systems are vocal staves (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth system is a piano accompaniment. The lyrics are: "la - tum in cru - ce pro / ceas - ing, Call _____ for ceaseless". The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a "Swell" and "Open Dis." marking. The score includes various musical notations such as notes, rests, and dynamic markings like *p cresc.* and *cresc.*

Figure 4-8. "Ave Verum*" by Wolfgang Amadeus Mozart. (3)

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exception of only three persons, all of the respondents suggested the right hand play and the left hand cue first the sopranos and then the lower three voices. One suggested the sopranos be "strongly conducted" without organ and "with the right hand and pedal continuing the other parts." In order to "aid the continuation of the quarter note pulse," another would free the left hand to

The image displays a musical score for the piece "Ave Verum*" by Wolfgang Amadeus Mozart. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and organ/pedal accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts are arranged in four staves, each with lyrics underneath. The organ/pedal part is shown in a grand staff (treble and bass clefs) at the bottom. The lyrics for the vocal parts are: "ne, mor love, While I sing,". The organ/pedal part includes the instruction "Gt. Diaps." and "Ped. with Gt.".

Figure 4-9. "Ave Verum*" by Wolfgang Amadeus Mozart. (4)

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"direct only the downbeat and second beat of measures 15 and 38, returning to play beat 3 with both hands."

"Epiphany Alleluias" by John Weaver. Segment (1), consisting of the opening six measures, is displayed in Figure 4-10. Due to the faster tempo of this anthem, "once the introduction begins, there is even less time [in comparison to the 'Ave Verum'] to prepare choir for its entrance." Some respondents urged "the choir must be at a state of readiness before beginning the organ part." Several suggested the left hand part, that calls for no pedal, be played on the pedal "either on an appropriate 8'

The musical score is presented in two systems. The top system shows the vocal line and the piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo is marked 'Allegro' with a metronome marking of 132. The key signature is one flat (B-flat). The vocal line includes the lyrics 'Al-le-lu-in, Al-le-lu-ia.' The piano accompaniment includes a 'Ch.' (Choir) section marked 'f' and 'No pedal'. The bottom system continues the piano accompaniment, showing a 'Ch.' section marked 'f' and 'No pedal'. The tempo is marked 'Allegro' with a metronome marking of 132. The key signature is one flat (B-flat). The piano accompaniment includes a 'Ch.' (Choir) section marked 'f' and 'No pedal'.

Figure 4-10. "Epiphany Alleluias*" by John Weaver (1).
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stop or with the manual(s) coupled to the pedal at 8' manual's pitch". This would free the left hand for both cuing and directing.

A cue on the downbeat of measure 3 "will serve as preparation for the choir entrance on beat 2." "Direct the 4/4 measure in 4, but the 3/8 measure should be both felt and directed in 1." One respondent indicated a head cutoff would be ample at the bottom of the first page.

Another organist/director penciled in the word "flow" over every section of eighth notes. "The choir should be well-rehearsed in the duple and triple groupings of the eighth notes so that the larger beat can be directed. A small wrist movement can be used to direct."

A few suggested "a strong downbeat with the head and upper torso on beat 1 before the choir entrance of the 4/4 bar would be sufficient to cue the choir, provided the introduction is played decisively." A "sharp nod" of the head on the downbeats of measures 4 and 5, and again at "the cutoff on the first beat of measure 6 will serve handily for the well-rehearsed choir."

"A variation on the 'count-singing' made famous by Robert Shaw" was suggested by one respondent. "I call it internalizing the rhythm of the accompaniment. In rehearsal I would have the choir chant '1, 2, 3,

beautiful, 1' which is exactly the rhythm of the organ introduction. This way they're [the choir] not just seeing marks on the page, they're hearing rhythms, and are well-prepared to sing." He also recommended they "write the numbers in their scores."

Several respondents suggested dropping the lower octave of the first two measures "and similarly throughout the piece." "Most organs are quite capable of providing coverage for an extra octave." The respondents had varying opinions as to the distribution of the pedal notes. Some preferred the pedal play all the left hand "which in some cases will require two notes with the right foot."

Others commented "it is perhaps obvious that the musicianship of the choir will determine the degree to which it will be necessary to free a hand to direct." This statement applies to the second section to be discussed.

Segment (2), the choir entrance on the middle staff of page 6, is displayed in Figure 4-11. As the composer noted on the score, most respondents suggested the feet play the left hand part "with all stops canceled." This enables the left hand to "bring the choir in on the fourth beat." Several agreed "once the pace is established, [one

can] play with both hands," although some noted "the pedal could very easily be handled (?!) by the feet!"

Again, "in order to get the choir more involved in the accompaniment, and thus better prepared for the next

The musical score is for "Epiphany Alleluias*" by John Weaver (2). It is written for a choir (Soprano, Alto, Tenor, Bass) and piano. The key signature has one sharp (F#), and the time signature is 4/4. The first system shows the choir entering with a whole note 'A' on a fermata, followed by a piano accompaniment with a complex rhythmic pattern. The second system shows the choir singing the lyrics 'rise shine. For thy light is' with a piano accompaniment that continues the rhythmic pattern. The piano part includes a 'Sw.' (Swell) marking and a fermata over a whole note chord.

Figure 4-11. "Epiphany Alleluias*" by John Weaver (2).

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entrance" one respondent suggested having the choir chant "beautiful, 1, 2, 3, beautiful dreamer, 1, 2, 3, march, 2, 3, 4, march, 2, 3, 4, 1, 2, 3." That coincides with the "internal rhythmic symbolism" of the organ introduction to the choir entrance on page 6. Other respondents commented that a combination of "head and torso movements would serve more than adequately to 'control' the choir."

Several of the responding organist/directors attached notes of encouragement and comments of pleasure and "enjoyment from this 'assignment.'" "Although I often mark an occasional passage where I need to remember to rewrite a phrase in order to free a hand for cuing, this more thorough exercise really charged my batteries. Thanks for allowing me to participate in your study."

"You know, I was not especially looking forward to doing this, but once I got into it, it was really enjoyable." "I actually had a good time doing this." "My rehearsal tonight actually 'felt' different after having dissected your pieces last night. All night long (at rehearsal) I found myself examining each of my cues and signals to the choir." "This was indeed thought-provoking; maybe this should be a recommended exercise for those learning to conduct from the console!"

In addition to technical information, the organist/directors were asked for suggestions for the

teaching of conducting from the console. All but two of these respondents simply made markings on the selected anthems and provided further comments on how to learn to conduct from the console. One recorded recommendations on cassette tape; another described and demonstrated his suggested procedures in a personal interview with the researcher.

There were many recommendations for the novice organist/director and for "those who simply desire to improve their performance as organist/directors." Some referred to communicating with the choir. "Ask yourself, what can I do to make the choir as secure as possible?" "Make your gestures as clear as possible so the choir knows what is expected." "There are some cases when mouthing the words, or at least the beginning consonant and vowel sounds, is helpful in cuing the choir. But only occasionally when it's not too conspicuous. Definitely not all the time!"

Another echoed the suggestion of those above who were concerned with the director's duty to train the choir to share some responsibility for the anthem. "Singers should be trained to start counting on first note of introduction, and they must be mentally ready to sing well ahead of first entrance. Even a 'standing up' director

cannot suddenly inject into a choir a rhythm which they do not already feel."

"Be sure to give a good signal for releases, especially those with explosive consonants. Many directors use the rule that the final consonant comes at the beginning of the rest which follows the last note. Singers can be trained to do this automatically so even a nod" can "accomplish it easily". "Take a hand off the keyboard only for the most necessary attacks. Then singers realize that every motion is really important."

Several of the responding organist/directors believed it was important to "capture yourself" on videotape. "These days the video-camera is an invaluable tool, but even the mirror can be helpful." Two respondents made almost identical comments while suggesting "some of us would be amazed to see ourselves in action." "Videotape yourself conducting from the console (from the same angle the choir sees you)." "Try videotaping yourself at the console while conducting and you will see what your choir sees! How revealing!"

Some had suggestions for those responsible for teaching organists to conduct from the console. "Help them know and write in their scores exactly where the left hand takes over the right hand part. Then practice those places over and over until they are quite smooth." "If a

student has not studied conducting there are often other basic difficulties with just conducting."

"In the class setting it is therefore helpful to give opportunities for them to stand in front, conduct, and be critiqued (while someone else plays), thus eliminating general conducting flaws from the start." "And how can you not encourage the use of videotape in the classroom or studio situation?"

"Some teach their students to beat head patterns, every beat with the head! I find that results in very choppy and unmusical singing. If the organist/director, or the director for that matter, tends to punch every beat, the choir will in turn sound that way . . . but, clear consistent rhythm is essential." "If practice in conducting a regular beat pattern with one hand while playing with the other is used, it must surely be for the purpose of coordination development and not as an example of good musical conducting from the console. An unmusical time-beater is not needed."

Some respondents made suggestions about the organist/director's personal preparation. "Mark crucial points in music where direction is needed most." Some comments related to the organ itself. "Memorize piston locations so you do not have to take your eyes away from the music

and choir." "Know as much about your instrument and those of your choristers as possible."

One 30-year veteran organist/director suggested students should "help your teacher/school know your needs. Many assume you'll never need to do this; but they are not in touch with the real world." Another urged "if you are in college and taking conducting--plead with instructor to critique your directing from keyboard."

Another respondent who included her own sheet of instructions for conducting from the console wrote "you picked a good subject. Everyone does it even if they don't know how! I have never seen this subject in a college catalog. I think it should be!"

The following quotation was at the bottom of Dr. Roberta Bitgood's "Hints for conducting from the console." "Yes--we must be ambidextrous to play the organ. But to direct a choir at the same time you must be an octopus!" Among her recommendations were several related to foundational studies. Her primary emphases were on conducting at the organ for practice, "before the choir is present," and the importance of finding an accomplished role model to observe. The need for skilled mentors in this area is crucial.

CHAPTER 5 SUMMARY AND RECOMMENDATIONS

This chapter is organized into four sections: a brief summary of the study, major findings, general observations and conclusions based on analysis of the responses to the interviews and questionnaires, and recommendations for future research.

Summary

The purpose of this study was to examine three aspects of conducting from the console. First, research was conducted to determine the extent to which selected churches were seeking to employ organist/directors and thereby establish the organist's need for the ability to conduct from the console.

Second, if there is a need for organists to know how to conduct from the organ console, it is important to know where this knowledge may be acquired. Are colleges and universities offering coursework in conducting from the console. Do they require any conducting or vocal pedagogy coursework for organ performance majors or church music/organ majors? Organ and church music professors at selected colleges and universities were questioned in

regard to conducting and vocal pedagogy requirements for organ performance and sacred music/organ majors. The first questionnaire generated basic curricular data from the selected schools.

Finally, the last objectives of the study were to discern what techniques and special skills are required to be a successful organist/director and to determine how best to incorporate the acquisition of those skills in the preparation of future organist/directors. Questionnaires were developed to gather opinions and recommendations from a nationally based sample of practicing organist/directors.

The organist/director questionnaire incorporated a Likert-type rating scale applied to behaviors potentially associated with conducting from the console. In addition, the questionnaire was designed to reveal both the educational background and the professional experiences of the respondents. The study also gathered specific suggestions for performing two pre-selected anthems while conducting from the console.

Major Findings

An analysis of the data from the questionnaires and interviews and the results of the journal advertisement tabulations revealed the following major findings.

1. Over 70% of the churches advertising in The American Organist from 1978 through 1992 were seeking musicians who could conduct from the organ console. Although the largest number of these were Episcopal, Presbyterian, United Methodist, and Lutheran churches, 16 different denominations or religions were represented.

2. In spite of this substantial need for organist/directors, only 5% of all responding colleges and universities offered a separate course in conducting from the console. Another 21% incorporated it to some extent either in organ class or within sundry church music seminars.

3. Results of the last segment of the study showed fewer than 7% of the responding organist/directors had ever taken a college course in conducting from the console. Another 23% received minimal instruction in conducting from the console as a component of another course.

4. Although many people believe organists are often unwillingly "put in the position" of having to direct the choir, 88% of the responding organist/directors preferred to both play and direct.

5. Familiarity with the anthem accompaniment and detailing and preparation at the choir rehearsal were considered the two most important components of conducting

from the console, with 94% of the responding organist/directors selecting the highest marking on the Likert tally. On the opposite end of the scale, "conducting a regular beat pattern" with any of the three suggested options (head, right hand, or left hand) was not believed to be a good idea by a small majority. Mouthing the words was also controversial; although more were against mouthing the words than were for it, 30% selected the central position.

More than 80% of the respondents also maintained cuing with a nod of the head, unaccompanied rehearsals, getting the choir's attention before the first note of the accompaniment begins, and eye contact and facial expression were very important.

General Observations and Conclusions

The results of this study make clear the fact that a large percent of organists will be required to conduct from the console and that very few colleges and universities include conducting from the console in their curricula. The vast majority of the responding organist/directors had taken no coursework in conducting from the console, yet most acknowledged the ability to conduct from the console was crucial in their church positions. "Everyone does it, whether they know how, or not." This

statement is a definitive comment on the pattern of the organist/director's formal involvement with training in conducting from the console.

Chesterman (1990) recalled a conversation with Otto Klemperer who commented on learning to conduct: "At first you cannot learn it. And you cannot teach it. I give four beats, so, and three so. I can tell you this in a few minutes. But that's all I can tell you. Not more" (p. 5). In other words, some things must be experienced; some things must ripen and mature. Many of the responding organist/directors believed wholeheartedly in the "just jump in and do it" approach to learning to conduct from the console. They claimed experience is the greatest teacher.

How should conducting from the console be taught? Can it be taught? Some have used the parallel "it must be caught, not taught." Others maintained that although there is nothing quite like experience, there must be also be adequate foundational skills in conjunction with guided direction and instruction. These statements are indicative of the diverse opinions on the need for coursework on conducting from the console. Perhaps this stems from a subconscious sense of embarrassment or uneasiness resulting from the questionnaire respondents' own lack of training in conducting from the console.

Why is coursework in conducting from the console not included in most church music curricula? First of all, "education" tends to repeat itself. One teaches as one has been taught, and even though cognitively we may recognize conducting from the console is a skill numerous organists will need to have, that reality has not yet filtered down to curriculum committees. Unfortunately, conducting from the console is often dismissed as an unnecessary luxury in an already overburdened curriculum.

Another reason may be that most of the people who teach conducting are conductors, not keyboard players. They are professors who have access to accompanists. They don't have to worry about who is going to play for their choirs. Many choral conductors do not have keyboard skills. This fact alone would greatly reduce the likelihood that s/he would incorporate conducting from the keyboard in the general conducting course.

Likewise, unless the organ professor is also a choral conductor and has a conducting or choral background, s/he will more often than not avoid the task of teaching conducting from the console. When they are not conductors, organists tend to shy away from conducting, and thus do not mention conducting from the console. In addition, organ professors concerned with imparting

optimum technical instruction and exposure to appropriate repertoire are often reticent to include conducting from the console. Frequently, the areas of choral conducting and organ exist in entirely separate domains.

Many college faculty respondents insisted that universities should not be concerned with teaching conducting from the console because they believe it is "obviously preferable" to have separate organists and directors. Several respondents whose primary responsibilities were in the choral realm expressed disdain at the idea of teaching organists to direct from the console. They refused to acknowledge the need or the possibility that an organist/director could produce a highly successful choral ensemble.

Other professors admitted "there are those who do it." But rather than address the issue of conducting from the console, many continue to disregard the need, as if helping organists learn to conduct while playing would imply sanction. These sentiments are reminiscent of the "perhaps if we ignore it, it will go away" school of thought. Such an attitude ignores the inevitable. Organists are being called upon to conduct from the console, as this study has demonstrated.

The issue of when or whether to teach conducting from the console does not begin to address a parallel concern.

Why has almost nothing been written about conducting from the console? Again, many organist/directors believe the only way to learn to conduct from the console is to "do it." "Reading a book on the subject would be like improving your tennis game by reading a book." Perhaps it's time for "The Inner Game of Conducting from the Console?" The publisher who decided not to publish the manuscript on conducting from the console worried there would be no market for such a book.

Others prefer to ignore the fact that a large number of organists will need to conduct from the organ. It is time to stop pretending there is no need to teach or write about conducting from the console. The churches in this study that were seeking organist/directors represented a large majority of those sampled. But it is this researcher's opinion that conducting from the console coursework is needed regardless of whether or not organist/directors comprise a majority of church positions. All those who are required to conduct from the console must be appropriately educated.

Although the data are not systematic, it appears certain that all of the respondents in this study have intense opinions about the issue of conducting from the console, and strong convictions about the techniques

required to be a successful organist/director. Results of the study showed that most of the responding organist/directors adhered to the adage that "what is good for the standup conductor is also good for the organist/conductor." This was especially true in regards to the emphasis on most all aspects of the choral art. Knowledge of the voice and skills in vocal pedagogy were deemed essential for the successful organist/director.

In addition to improvisational skills, emphasis on the development of coordination skills is considered essential for the organist/director. Independence of both hands and feet can be acquired with varied drills and exercises. One of the most effective is the practice of trios (whether Bach's or others), both as written and by alternately singing each part.

It seems that one of the chief differences between the organist/director and the director is the need to encourage choirs who are directed by organist/directors to be more like "partners" in the responsibility for and success of the choir. Many respondents suggested choirs are often more capable than they are given credit. This confirms the emphasis and priority placed on preparation in the actual choir rehearsal.

Although this study was not concerned with public school musicians, several comments from responding college

and university professors leads to a direct parallel to the organist/director's need to conduct from the console: the public school music teacher's frequent need to serve as her/his own accompanist. Many teachers are not fortunate enough to have accompanists and are therefore thrust into the act of conducting from the keyboard.

Several responding organist/directors commented on the need to select repertoire based on their ability to meet the technical demands of the accompaniment. This is equally true in school music situations. The "real world" alluded to by some of the questionnaire respondents often requires the school choral director to play the keyboard part. One source stated it simply "because you may be the best accompanist available." If this is true, perhaps it is time to require all choral conducting students to learn to conduct from the piano?

Although she did not specifically use the term "conducting from the keyboard," Fowler (1992) remarked on the importance of keyboard facility for the high school choral director: "Take it from the all-time record holder in attempts at passing [piano proficiency] in college. Yes, you do need to learn how to play better than is required to get your degree. There are very few programs that are blessed with a talented, full-time accompanist.

Even for programs that use a majority of a cappella music and teach sight-singing and ear-training, there are times when piano skills are a must (p. 8)."

That viewpoint was reinforced by several responding music educators. One former university choral director and administrator recalled with humor the uncomfortable stance constantly employed "in an effort to engage the damper pedal," while standing at the piano and directing his former high school choral ensemble. Others acknowledged many of their students "end up" having to accompany their groups "until they are able to find or train a qualified student to play."

Another questionnaire respondent remarked that "conducting from the keyboard is a much neglected skill" which "for some reason is grossly ignored, yet greatly needed by choral majors at all levels, from elementary on up." His responsibilities with music education students, in addition to those in church music, caused him to be concerned with teaching students to conduct from the console. This awareness was partially influenced by his frequent discussions with "elementary and junior high music teachers" about the difficulties involved in their constant pursuit of good accompanists. "Most of them just make certain they select repertoire they can play themselves!"

Recommendations

Curricular Recommendations

When should conducting from the console be included in the curriculum? How can college and university curriculum committees help facilitate the inclusion of conducting from the console in the already crowded curriculum? The following expression of apprehension with respect to the narrow scope of the college conducting class is indicative of the struggle for adequate class time in the teaching of conducting.

The improvement of college conducting classes is a matter of widespread concern, particularly since a large percentage of graduates use their conducting skills extensively during their careers and many--perhaps most--will receive no additional formal instruction. The number of students who need to receive individual instruction and experience in a limited amount of class time seems inevitably to make accomplishments too limited. (Hunsberger & Ernst, 1983; p. v)

This apprehension, coupled with the importance of prior knowledge and competence in conducting, makes the addition of coursework on conducting from the console seem particularly difficult. But when faced with the findings of this study, it is imperative that conducting from the console be included in the curricular requirements of both the church music/organ major and the organ performance major. Where could it be incorporated?

1. First of all, conducting from the console must be undertaken only after a minimum of one semester of generic conducting. An entire year of conducting would be even better.

2. Only if a separate course is out of the question, organists, and for that matter all keyboard people, need to be given regular conducting assignments within the general conducting class that require them to direct from the keyboard.

3. If the organ professor is skilled in conducting from the console, some of this could also be done in the organ lesson or the studio class. But corresponding to the requirements of the general conducting student, novice organist/directors need ample opportunities to work with an assembly of musicians or makeshift choir of some sort. Some things cannot be accomplished in the cozy, soundproofed practice room.

By far the most crucial part of this training, and perhaps the key to optimal success for the prospective organist/director, is the actual first-hand work with qualified, skillful organist/directors. This must be accomplished through a required internship comparable to that of the music education students' student teaching experience. State requirements do not allow prospective school teachers to graduate without such experience. It

is shameful that organ and church music majors are rarely required equivalent extensive exposure within their respective programs. Most schools do not even offer this opportunity.

These internships could be carried out in a variety of forms.

1. The best alternative is a one or two semester assignment as an intern to an accomplished practicing organist/director at a church or synagogue. This experience is particularly critical for those who have not had first-hand exposure to a church music program led by one person.

The search for such a placement would be conducted like that for the supervising classroom teacher. The college or university staff would need to be certain of the skill and reputation of the potential supervising organist/director. The prospective "expert" must be observed in both rehearsal and worship service.

The location would need to be flexibly determined. If there are not qualified practicing organist/directors nearby, students must be prepared to move to a location where there is someone appropriate. Obviously, the organist/director must be agreeable and interested in serving in this advisory capacity.

Advertisements for church music interns periodically appear in The American Organist. The January, 1993 issue contains such an advertisement: "Internship (one year) for undergraduate or graduate student following a degree program or between years of study (i.e., between junior and senior years). Active 2,000 member church with [type and size of organ]." Although both conducting and accompanying are mentioned, conducting from the console may or may not be required. "Excellent opportunity to accompany and conduct children's, youth, and adult choirs, as well as work with instrumentalists and handbells. Liturgical service with opportunities for service playing." Unlike the public school student teaching internship, this particular church music internship offers a "compensation package" of "\$20,000" (p. 94).

2. Only if an internship is impossible, a less desirable option would be for the student to obtain a part-time position as an organist/director. This would need to be in conjunction with regular observation of both rehearsals and services and the parallel supervision by a qualified person with experience in conducting from the console. However, without sufficient preparation in preliminary coursework, this can become nothing more than a glorified "learn by doing" or "trial and error" (mostly the latter) adventure. This must be avoided at all costs.

3. In conjunction with either of the above options it is important for the potential organist/director to be guided on frequent observational visits to accomplished organist/directors. This, too, parallels the customary requirements of teacher training programs. The act of "shadowing" professionals can be an eye-opener for the novice in any area. Conducting from the console is no exception.

The importance of videotape in the conducting classroom was introduced in Chapter 2. Those charged with the responsibility of teaching organists to conduct from the console must have access to quality videotapes designed to show how best to conduct from the console. These could be of varying formats.

To employ the benefits of modeling, skilled researchers might prepare a series of instructional videotapes showing professional organist/directors conducting from the console. It would be important to include both rehearsals and services. The rehearsal tapes could include examples of the progress of an anthem's preparation within a 15 minute period or over a period of weeks.

Although the selection of the demonstrating organist/directors would obviously be of critical importance, it is

perhaps noteworthy to remark that one often learns as much from a poor example as from an expert. The use of several different organist/directors would increase the value of the observation experience. It might be necessary to edit the tape to include only the most instructive segments. The edited tape could be used in any of the related courses suggested above, or for AGO or denominational workshops.

Recommendation for Future Research

1. While emphasizing behavior modification through modeling, such videotapes demonstrating rehearsal techniques and performance procedures could provide a foundation for potential research on the effective teaching of conducting from the console. Using a posttest control group design, the video material could be shown to students in an experimental group, with appropriate evaluative follow-up.

The use of the videotape recorder has made possible the systematic observation and analysis of many aspects of conducting. Because of the multitude of synchronous physical and mental endeavors required to conduct from the console, all organist/directors would benefit from the opportunity to observe themselves as they conduct from the console. The efficacy of using videotape feedback in teaching conducting has long been established. Behavioral

self-assessment through videotape feedback is equally critical to the success of the organist/director.

2. Much of the skepticism over the effectiveness of the organist/director needs to be redirected to anyone with choral leadership responsibilities who is not adequately trained. In an effort to challenge the notion that employing an organist/director is purely a cost-saving measure resulting in sub-standard musical performance, there is a need for further research into the effectiveness of the organist/director's choral technique. Perhaps a panel of judges could be created to evaluate tape recordings of organists directing both from the console and with a separate accompanist. Some comparisons could be made with choirs directed by "standup" conductors.

The number of variables encountered in studies calling for judgments of quality will not be addressed here. Suffice it to say the 123 organist/directors who actually preferred to take responsibility for both directing and accompanying their choirs have distinct skills and experiences and diverse degrees of success. Many of these respondents direct nationally renown church music programs. They are both skilled choral artists and talented organists. Some learned "on the job"; some were

fortunate to study with highly skilled experts. The vast majority had no formal exposure to conducting from the console as a distinct discipline.

The art of conducting from the console must be considered and measured "greater than the sum of its parts," for many of the required proficiencies and competencies are found in neither choral conducting nor organ performance. The organist/director must bridge the gap between the two disciplines, presenting a unified whole.

APPENDIX A
LETTER OF TRANSMITTAL: CURRICULUM
QUESTIONNAIRE

10 June, 1992

Dear Colleagues,

Your name has been selected from a systematic sampling of members of the College Music Society who teach in the areas of Church Music or Organ Performance at schools accredited by the National Association of Schools of Music. The enclosed questionnaire requests brief responses related to your school's curriculum.

The information which you supply will be used in conjunction with my dissertation as a partial requirement for the Ph.D. at the University of Florida, Gainesville. The dissertation deals with the training of the organist/director as it relates to conducting from the console.

Preliminary results from one phase of my research show that, since 1978, 70.37% of the churches that have advertised in the "Positions Available" section of The American Organist are seeking to employ organist/directors. Your assistance in completing this questionnaire will add validity and thoroughness to my research in related curricular aspects. Additional comments and suggestions will be welcomed.

Please take a few moments out of your busy schedule to complete the questionnaire and return it to me by June 24th. A self-addressed, stamped envelope is included for your convenience.

Thank you for your help.

Sincerely,

Janet H. Graham
5169 Medoras Avenue
St. Augustine, Florida 32084

(904) 471-4917

APPENDIX B
CURRICULUM QUESTIONNAIRE

1. Do you offer a major in organ performance?

Bachelors: Yes _____; No _____
Masters: Yes _____; No _____
Doctorate: Yes _____; No _____

2. Do you offer degrees with a major in sacred music?

Bachelors: Yes _____; No _____
Masters: Yes _____; No _____
Doctorate: Yes _____; No _____

If no to both (1) and (2), thank you for your help;
You need not answer the remaining questions, but
please return the questionnaire. If yes to either,
please continue:

3. Is conducting required of your organ majors?

Bachelors: Yes _____ Hours _____; No _____
Masters: Yes _____ Hours _____; No _____
Doctorate: Yes _____ Hours _____; No _____
Not applicable _____

4. Is voice study or vocal pedagogy required of your
organ majors? Not applicable _____

Bachelors: Yes _____ Hours _____; No _____
Masters: Yes _____ Hours _____; No _____
Doctorate: Yes _____ Hours _____; No _____

5. Is conducting required for your sacred music majors?

Bachelors: Yes _____ Hours _____; No _____
Masters: Yes _____ Hours _____; No _____
Doctorate: Yes _____ Hours _____; No _____
Not applicable _____

6. Is voice study or vocal pedagogy required of your
sacred music majors? Not applicable _____

Bachelors: Yes _____ Hours _____; No _____
Masters: Yes _____ Hours _____; No _____
Doctorate: Yes _____ Hours _____; No _____

7. Do you offer a course on conducting from the console?

Yes___ Hours_____; What are the prerequisites?

If 'No'____, Is conducting from the console include
as part of another course?_____ Please describe:

8. If applicable, please list enrollment (as of Jan.'92)

Organ Majors: _____ Sacred Music/Organ

Bachelors: _____ Bachelors: _____

Masters: _____ Masters: _____

Doctorate: _____ Doctorate: _____

9. Please list the courses you taught during the 1991-92
school year:

10. Name of School _____

Your Name _____
(OPTIONAL!)

APPENDIX C
LETTER OF TRANSMITTAL:
ORGANIST/DIRECTOR QUESTIONNAIRE

10 June, 1992

Dear Colleague:

Enclosed you will find a questionnaire related to conducting from the console. The information which you supply will be used in conjunction with my dissertation as a partial requirement for the Ph.D. at the University of Florida, Gainesville.

Preliminary results from one phase of my research show that, since 1978, 70.37% of the churches that have advertised in the "Positions Available" section of The American Organist are seeking someone who can conduct from the console. Your assistance in completing this questionnaire will add validity and thoroughness to my further research.

In order to secure a cross-section of the nine regions of the American Guild of Organists, either the Regional Councillors or the AGO Resource Contacts in Education were asked to provide the names of known organist/directors. You were randomly selected from the list of names in your region.

Please take a few moments out of your busy schedule to answer the questionnaire and return it to me by June 24th. A stamped, pre-addressed envelope is included for your convenience.

Thank you for your help.

Sincerely,

Janet H. Graham
5169 Medoras Avenue
St. Augustine, Florida 32084

(904) 471-4917

APPENDIX D
ORGANIST/DIRECTOR QUESTIONNAIRE

1. Do you now ____ (yes) ____ (no) or have you previously ____ (yes) ____ (no) held a position as organist/director, where you were required to conduct from the console? If you answered "no" to both of the above questions, you need not answer any further questions. Please return the questionnaire and thank you for your time. If "yes" to either, please continue:
2. Please list your college degree(s):
Title of Degree Major Area School (optional)
3. Please list your conducting course work, include semester/quarter hours; type (choral/instrumental/basic); required/elective:
4. Was conducting from the console included in any course work? ____ (yes) ____ (no). Please describe.
5. Did you study voice or vocal pedagogy? (List credits)
6. What courses do you feel were especially beneficial to your learning to conduct from the console?

7. How important are the following to successful conducting from the console:

<u>(1) not important:</u>					<u>(5) very important</u>
Familiarity with accompaniment	1	2	3	4	5
Reworking accompaniment	1	2	3	4	5
Freeing a hand for cuing	1	2	3	4	5
Preferably left	1	2	3	4	5
Preferably right	1	2	3	4	5
Varies with composition	1	2	3	4	5
Varies within composition	1	2	3	4	5
While playing, conducting a regular beat pattern with:					
head	1	2	3	4	5
left hand	1	2	3	4	5
right hand	1	2	3	4	5
Cuing with nod of head	1	2	3	4	5
Unaccompanied rehearsing	1	2	3	4	5
Detailing & preparation at rehearsal	1	2	3	4	5
Getting choir's attention before					
first note of accompaniment begins	1	2	3	4	5
Eye contact	1	2	3	4	5
Facial expression	1	2	3	4	5
Mouthing the words	1	2	3	4	5
Other (please specify and rate	1	2	3	4	5)

8. All things being equal, in your ideal church position, would you prefer to:
 conduct only _____?
 play the organ only _____?
 do both _____?
9. What advice would you give to organist/directors who are beginning to conduct from the console?
10. Please list the denomination/religion and location of the churches/temples where you have served as organist/director:

DENOMINATION

LOCATION

11. Please check your appropriate categories:

_____ 25 & Under	_____ 36 - 45	_____ 56 - 65
_____ 26 - 35	_____ 46 - 55	_____ Over 65

_____ Male

_____ Female

12. Thank you once again for taking the time to complete this questionnaire. Additional ideas and suggestions related to this study are welcome. If you would like to receive credit for your comments and opinions, please print your name below:
-

APPENDIX E
REGION/RELIGION OF RESPONDING
ORGANIST/DIRECTORS

Table A-1. Region I.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
CT:2	CT:1	CA:1	CT:5	IN:1	CA:1	CA:1	CT:1
MA:1		MA:2	FL:1	MA:1	CT:3	CT:7	
NY:2			MA:6	NY:1	MA:1	ME:1	
			ME:1		MI:2	MI:1	
			MI:1		NY:1	NH:3	
			NY:2			VT:1	
			OH:1				
			VA:1				
			VT:1				
			WA:1				
			WI:1				
5	1	3	21	3	8	14	1

Table A-2. Region II.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
MA:1		MA:1	MA:2	MD:1	DE:1	CT:1	NC:2
MI:1		NY:1	NC:1	NY:1	NY:9	MA:2	NY:4
NJ:1		TX:1	NJ:3	PA:1	PA:1	ME:1	PA:3
NY:7			NY:5			MI:1	TX:1
						NJ:2	
						NY:4	
10	0	3	11	3	11	11	10

Table A-3. Region III.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
DC:3		NY:1	NJ:1	DE:1	DC:2	IN:1	DE:1
NJ:1		Paris:1	NY:1	MD:1	DE:1	KS:1	MD:2
NY:1			PA:1	NJ:2	MD:2	OH:1	NY:1
VA:1			VA:2	NY:2	NJ:1		OH:1
				VA:1	PA:1		TN:1
					VA:3		TX:1
							VA:3
6	0	2	5	7	10	3	10

Table A-4. Region IV.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
FL:1	GA:1	MI:1	DC:1	FL:1	FL:3	MA:1	FL:8
NJ:1	VA:1	TX:1	FL:2	IA:2	GA:2	OH:1	GA:1
NY:1			GA:1	NC:3	NC:5		IL:1
WV:2			IA:2	SC:2	NJ:1		KY:1
			IL:2	WI:1	OH:2		MI:2
			IN:1		SC:1		NC:1
			MI:1		TX:1		NY:1
			NC:2		WV:1		SC:3
			NJ:1				TN:1
			NY:2				VA:1
			TX:2				
			VA:1				
5	2	2	18	9	16	2	20

Table A-5. Region V.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
IL:1	IN:1	OH:2	IL:3	MI:1	IL:2	OH:2	IN:1
IN:1	OH:1		MA:2	NY:1	IN:3		IL:2
			MI:3	OH:5	MI:4		MA:1
			MO:1		NJ:1		MI:4
			NY:1		OH:6		NC:1
			OH:3				NJ:1
			VT:1				OH:6
2	2	2	14	7	16	2	16

Table A-6. Region VI.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
CO:1	MA:1		IL:1	IA:1	KS:1	CO:1	AR:1
LA:1	MO:1		MA:1	IL:1	MI:1	KS:1	CO:2
MN:1	OH:1		MO:2	MD:1	MN:1	IL:1	LA:1
TX:1			MN:1	MN:7	MO:2	MA:1	MA:1
JAPAN			NY:1	ND:1	NY:1	MI:1	MI:1
			OH:1	NJ:1	OH:3	MN:1	MN:3
			PA:1	NY:1		MO:1	MO:2
			TX:1	OH:1		TX:2	NY:1
			WV:1	TX:1			OK:1
			GREECE				TX:7
5	3	0	11	15	9	9	20

Table A-7. Region VII.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
NJ:1	MA:1	IN:1	AR:2	TX:3	TX:3	MA:1	AR:1
NY:1		NJ:1	CT:1	VA:1		RI:1	GA:2
TX:2		TX:1	KS:1				IA:1
			LA:1				IN:2
			MA:1				NJ:1
			NY:1				NV:1
			OK:1				TX:11
			TX:8				
4	1	3	16	4	3	2	19

Table A-8. Region VIII.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
OR:2		CA:1	IL:1	OH:1	OH:2	MT:1	CA:2
WA:3		OR:1	OR:8	OR:2	OR:2	OR:1	ID:1
		WA:5	WA:4	WA:2	NY:2	WA:3	OR:2
					WA:3	WI:1	WA:5
5		7	13	5	9	6	10

Table A-9. Region IX.

Other	Bapt	Cath	Episc	Luth	Presb	UCC	UMC
CA:4	NJ:1	CA:1	AZ:3	AZ:1	CA:7	CA:1	AZ:1
MO:1	NY:1	UT:1	CA:9	CA:1	FL:1		CA:3
NY:1			MA:1	NE:1	IN:1		IL:1
			MI:1	NJ:1	NY:2		MA:1
			NE:1	NY:1	OR:1		NJ:1
			NY:2				NV:1
			UT:1				
			GERMANY:1				
			PARIS:1				
6	2	2	20	5	12	1	8

APPENDIX F
LIKERT-TALLY OF CONDUCTING FROM THE CONSOLE
PROCEDURES: RAW DATA

Rating:	0		1		2		3		4		5	
	(not important -- -- to -- -- very important)											
	N	%	N	%	N	%	N	%	N	%	N	%
a.	0	0	1	1	0	0	1	1	7	5	130	94
b.	5	4	4	3	5	4	21	15	40	29	64	46
c.	14	10	5	4	17	12	38	28	30	22	35	25
d.	61	44	26	19	6	4	18	13	13	9	15	11
e.	68	49	29	21	15	11	12	9	7	5	8	6
f.	21	15	3	2	3	2	25	18	19	14	68	49
g.	13	9	3	2	3	2	28	20	18	13	74	53
h.	9	6	44	32	27	19	19	14	17	12	23	17
i.	12	9	59	42	22	16	18	13	9	6	19	14
j.	13	9	59	42	22	16	21	15	7	5	15	11
k.	0	0	0	0	2	1	18	13	43	31	76	55
l.	1	1	2	1	5	4	20	14	35	25	76	55
m.	0	0	0	0	1	1	2	1	6	4	130	94
n.	4	3	1	1	2	1	9	6	12	9	111	80
o.	5	4	3	2	8	6	12	9	23	17	88	63
p.	4	3	3	2	4	3	13	9	34	24	81	58
q.	2	1	28	20	23	17	42	30	34	24	10	7

a) Familiarity with accompaniment; b) Reworking accompaniment; c) Freeing a hand for cuing; d) Freeing left hand for cuing; e) Freeing right hand for cuing; f) Varies with composition; g) Varies within composition; h) Conducting regular beat with head; i) Conducting regular beat with left hand; j) Conducting regular beat with right hand; k) Cuing with nod of head; l) Unaccompanied rehearsing; m) Detailing & preparation at rehearsal; n) Getting attention before first note of accompaniment; o) Eye contact; p) Facial expression; and q) Mouthing the words.

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BIOGRAPHICAL SKETCH

Janet Hamilton Graham was born November 14, 1946, in Coral Gables, Florida. She was raised in Miami, where she attended Miami Senior High School and graduated in 1964. In 1968 she graduated from Pfeiffer College in Misenheimer, North Carolina, with a Bachelor of Arts degree in church music/organ emphasis. During the 1968-69 school year Janet studied choral and church music in Germany at the University of Oregon German Center for International Music Education.

In 1971 Janet received the Master of Music in sacred music and music education, with emphasis in choral conducting and literature, from the University of Oregon in Eugene. Janet returned to Germany in the spring and summer of 1972 to travel and sing with two of Helmuth Rilling's German choirs. She spent two summers as a singer and conductor at the Rilling-led Oregon Bach Festival.

From late 1972 until 1981 Janet was organist/director of music at the First United Methodist Church of Elkin, North Carolina. She was consecrated a Diaconal Minister in the United Methodist Church in 1977 at Lake


Junaluska, North Carolina. Janet was Minister of Music at the First Presbyterian Church of Gastonia, North Carolina, from 1981-1983, the only time in her professional career when she did not serve as both organist and director.

In 1983, Janet returned to Florida to become Diaconal Minister of Music/Organist at First United Methodist Church in Gainesville, where she directed a full program of seven choirs. In the fall of 1986 she became a doctoral student at the University of Florida. Janet served as Graduate Assistant Carillonneur for three years, performing on a daily basis and for special functions as requested by the University president.

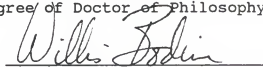
Janet studied organ with Louise Titcomb, Stanley R. Scheer, and John Hamilton; conducting with Richard H. Brewer, Brian Busch, H. Royce Saltzman, and Helmuth Rilling; voice with William Guthrie, Richard H. Brewer, and Neil Wilson; and carillon with Helen Steyers, Milford Myhre, and Willis Bodine.

In 1989, after completing coursework for the Ph.D., Janet became Organist/Director of Music at Flagler Memorial Presbyterian Church, St. Augustine, Florida. She became an adjunct instructor at Flagler College in January 1992.

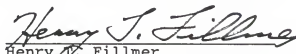
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Charles R. Hoffer, Chair
Professor of Instruction and
Curriculum


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Willis Bodine
Professor of Music


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Henry T. Fillmer
Professor of Instruction and
Curriculum

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Professor of Instruction and
Curriculum

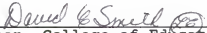
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Russell L. Robinson
Associate Professor of Music

This dissertation was submitted to the Graduate Faculty of the College of Education and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

May, 1993



Dean, College of Education

Dean, Graduate School